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ABSTRACT

This issue of a journal devoted to teaching English as a second language, with emphasis on Israeli public schools, contains the following articles: (1) "The Analysis of Pupils' Errors," (2) "Subject/Predicate Word Order in English," (3) "Some Lesson Plans for Grade 4," (4) "Re-Thinking English in Grade 5," (5) "English through Drama Techniques," (6) "Towards an English Syllabus for the Socially-Disadvantaged II," (7) "Teaching Literature to Socially-Disadvantaged Learners," (8) "Group-Work and Reading Comprehension," (9) "Teaching Writing to High School Students," and (10) "Everyman's English--Secondary Level." (JB)

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Ministry of Education and Culture
Pedagogical Secretariat – English Inspectorate

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ENGLISH TEACHERS' JOURNAL (Israel)

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ENGLISH TEACHERS' JOURNAL (Israel)
Number 22, December 1979

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"עלון למורים לאנגלית" מוצא לאור על־ידי הפיקוח על הוראת האנגלית, משרד החינוך והתרבות, ת.ד. 292, ירושלים
לכתובת זו יש לכתוב את פניות הקוראים. דמי מינוי 40 לירות (שני גליונות) יש לשלוח ליחידת הפירסומים, משרד החינוך והתרבות, ת.ד. 292, ירושלים.

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INFORMATION FOR ENGLISH TEACHERS

Bagrut Examinations Summer 1979: Listening Comprehension Test

The following is the text of the Listening Comprehension test given over the radio, with the accompanying comprehension test (one of the four scrambled versions). Examinees first listened to the text only (with question-paper closed), then looked over the questions and possible responses, and then heard the text for a second time (with question-paper open and students allowed to circle the most suitable response as they were listening, thus minimizing the memory-retention factor). They then had a further period to look over the paper. The text was broadcast first in an American (male) accent and the second time in a British (female) accent.

The Text: "Good morning, I have been asked to talk to you on the subject "*The Beginings of Printing*". This talk will deal with the famous printer Johannes Gutenberg, who lived in Germany in the fifteenth century. Of course, everybody today is quite familiar with printing. We are, after all, surrounded by books and newspapers, but until the fifteenth century books were either handwritten or at best were printed from wooden blocks. Gutenburg laid the foundations of modern printing.

The first book to come from Gutenberg's printing press, and also the first complete book to be printed in Europe, perhaps in the world, was what is known as the "*42-line Bible*". It was called by this name because it had 42 lines of print to the page. It came off the presses in the year 1455.

In my view, Gutenberg's chief claim to fame was not (as most people think) that he produced the first printed book; it was his creation and use of *movable metal type* which provided him, I believe, with his greatest claim to be remembered for all time. The word "*type*", in this context of printing, means of course the metal letters used in printing.

Until then, a page had been carved on a wooden block. As you can imagine, the soft wood of the blocks quickly wore out, so that only small editions could be printed from one set of blocks. Then, to produce a second edition, the blocks had to be cut all over again.

There were many advantages to Gutenberg's method. Not only was metal more *durable* than wood (in other words, it lasted longer), but if it *did* wear out unevenly (which had been the chief characteristic of the wooden block), it was only necessary to re-set those parts which were worn out, and not the whole page. In addition, if the *engraver* (that is to say, the person who cuts the letters), if the engraver of the wooden block made a spelling mistake or some other kind of mistake, then either the mistake had to be

allowed to remain, or the whole page had to be cut again. With his new *movable* type, Gutenberg could correct mistakes quickly, because only the part with mistakes had to be done again and not the whole page. As I said before, that was his greatest claim to be remembered for all time.

Another of his greatest achievements was in the preparation of the *ink* to be used. Experimenters with metal type had found that although the *production* of the letters did not present any great difficulty, none of the known inks would stick to the metal. Gutenberg was convinced of the great advantages of metal type, and therefore set about inventing an ink which *would* stick to the metal.

Gutenberg's achievements with the type, with the method of printing, and with the ink were so near perfection that no improvements were made before the seventeenth century. That is to say, they stood the test of two hundred years.

Thank you for listening."

The Questions:

1. "Gutenberg" is:

   a) the town in Germany where printing first began
   b) the name of the most famous printer in the world today
   c) the name of the printer who invented modern printing
   d) the town where the Bible was translated into German

2. The first book to be published owes its name to the fact that:
   a) 42 lines of the Bible were printed and not handwritten
   b) every page had 42 lines of print
   c) it was published in 1442
   d) only 42 copies were printed

3. Most people think that he became famous for:
   a) printing the first book
   b) producing the first Bible in Europe
   c) being the first to use wooden blocks in printing
   d) inventing the typewriter

4. Movable metal type:
   a) did not last longer than wooden blocks
   b) was very often cut again
   c) could only be used for a limited number of editions
   d) lasted much longer than wooden blocks

5. By giving up the use of the wooden page-block, the printer:
   a) could re-set the individual letters if necessary
   b) made metal more durable than wood
   c) had to re-set the whole page if there was a mistake
   d) was able to produce books that were beautiful to look at

6. One of the problems he had to overcome was that:
   a) he did not know how to use metal type
   b) the ink used at that time did not stick to the metal
   c) experimenters had found that it was very difficult to produce metal letters
   d) engravers made too many spelling mistakes
7. His achievements:
   a) were good, but improvements had to be made in his own lifetime
   b) were only improved upon during the seventeenth century
   c) were so near perfection that no improvements have been made since then
   d) have only been recognized during the twentieth century
8. The work of the engraver, according to the passage, is:
   a) to cut letters
   b) to cut pictures in metal
   c) to correct spelling mistakes
   d) to print the pages
9. In the opinion of the speaker, his *greatest* achievement was:
   a) inventing wooden blocks for printing
   b) inventing a special ink for printing
   c) producing the first printed book
   d) creating movable metal type
10. You have just heard:
   a) a reading of a newspaper article
   b) a discussion between two people about printing
   c) an extract from a book called "The Beginnings of Printing"
   d) a radio talk given by an expert on printing

Changes in the Bagrut Reading Programme for Summer 1981 Examinations

The English Committee of the Ministry of Education and Culture is now planning changes in the Reading Programme of the Upper Division in schools (Grades 11 - 12), and invites teachers to suggest suitable titles - drama, poetry, short stories and non-fiction prose. Meanwhile, the following changes will be made for the Bagrut examinations in Summer 1981 (i.e., this year's Grade 11):

1) the poetry programme will be compulsory for the 5-point examination
2) the story "The Open Boat" and the essay "Comparing Vocabulary" will be taken out of the syllabus
3) there will be a choice between "Everything That Rises" and "The Blind Man" in the 5-point programme
4) the story "A Summer's Reading" will be compulsory reading in the 5-point programme
5) the essay "The Jet Age Malady" will replace "One Vote for This Age of Anxiety" in the 5-point programme
6) the story "The Standard of Living" will be taken out of the syllabus for the 4-point programme and replaced by "A Summer's Reading"

7) there will be less choice of questions on the Reading programme, thus obliging pupils to study all the items in the programme.

The Reading programme for the 5-point programme for 1981 will therefore be:

Drama:

1. G.B. Shaw: "Arms and the Man"
   or T. Williams: "The Glass Menagerie"
   or A. Miller: "All My Sons"
   (by special permission, "The Miracle Worker" may be studied instead)

The Short Story:

2. J. Joyce: "Eveline"
3. D.H. Lawrence: "The Blind Man" or F. O'Connor: "Everything that Rises Must Converge"
4. P. Roth: "Eli the Fanatic" or D. Parker: "The Standard of Living"
5. B. Malamud: "A Summer's Reading"

Non-Fiction Prose:

6. J. Baldwin: "My Dungeon Shook"
7. J. Thurber: "My Secret World of Idiom"
8. E. Vargas: "The Jet Age Malady"
9. J. Thurber: "Courtship through the Ages"

Poetry:

10. W.H. Auden: "Musée des Beaux Arts"
11. R. Frost: "Mending Wall"
12. R. Frost: "Stopping By Woods" or E. Dickinson: "Wild Nights"
13. T. Hardy: "In Time of the Breaking of Nations" or A.E. Housman: "To an Athlete Dying Young"
14. P. Logan: "Picnic"
15. W. Shakespeare: "Shall I Compare Thee...."
16. D. Thomas: "The Force that through the Green Fuse" or W. Whitman "I Saw in Louisiana a Live Oak Growing"

The Reading Programme for the 4-point programme in 1981 will therefore be:

Drama:

as for the 5-point programme

The Short Story:

1. J. Joyce: "Eveline"
2. B. Malamud: "A Summer's Reading" or P. Roth: "Eli the Fanatic"

Non-Fiction Prose:

3. J. Baldwin: "My Dungeon Shook"
4. J. Thurber: "My Secret World of Idiom"

Examinees sitting for the 4-point examination (Technical and Agricultural Trends) study either for the *Drama* programme or for the *Short Story* programme of the 4-point programme above.

Schools which have already begun teaching short stories or non-fiction prose items which have been taken out of the programme should contact the English Inspectorate: special arrangements may be made for them.

"A Book of Suggestions for Teachers in Grade Four"

This BOOK has now been published and is available, price IL.65 (including VAT and postage) from שרות ההוצאה, משרד הבטחון, רח' ב, מס' 29, הקריה, תל־אביב.
The BOOK consists of articles and of detailed lesson-by-lesson programmes.
Contents: Articles
Principled Decisions in Teaching English in Grade 4/Raphael Gefen
Teaching English in Grade 4: General Principles and Bibliography/Nili Tager
Teaching Vocabulary in Grade 4/Rivka Kressel
Teaching Script Handwriting to Beginners/Raphael Gefen
Why, What and How to Teach English in the Fourth Grade/Celia Bercovits
Teaching English in Grade 4/Penny Ur
English in Grade 4: Reading Readiness and Writing/Aliza Halperin
Some Suggestions for Using the E.S.H. Books in Grade Four/Ruth Benziman
How to Make the "Pre-Reader" Come Alive/Tova Katzman
"English Pages for Beginners" (Textbook)/Nili Almagor
"I Can Read English" (Textbook)/Ada Fuchs

Contents: Programmes
English Teaching in Grade 4/Lucy Marnin and Anna Sotto
A Suggested Approach to Teaching English in Grade 4/Zafra Tatcher
Units for Grade 4 English/Lillian Englander

Textbooks for Grade Four

As mentioned in our last issue, the book I CAN READ ENGLISH by Ada Fuchs is distributed by Lonnie Kahn, 5, Nahlat Binyamin, Tel Aviv. The book ENGLISH PAGES FOR BEGINNERS by Nili Almagor has now been published by Achiever Publishers. It is accompanied by a Teacher's Guide, without which it cannot effectively be used.

New Textbook for Grade 12: ESH Advanced Level Language Two

The ESH Advanced Language, Book Two, is now available for use in Grade 12 classrooms. This new textbook, based on modern linguistic and pedagogic thought, concentrates on meaning and on using English as a means of communication. The approach taken in the grammar sections is that the purpose of learning a given structure is to allow the learner a more thorough understanding and command of the written and spoken word. Therefore, exercises do not drill a structure per se, but rather focus on the communicative possibilities of the structure.

Book Two is built on the same format as Advanced Language, Book One, and includes such grammar topics as: verbs (including the passive), the subject of a sentence, adverbs, conjunctions, understanding sentences with two verbs, and prepositions. Multiple-choice comprehension questions follow each intensive reading passage and ample cloze passages are interspersed. Moreover, there are several sections which specifically teach reading skills, e.g., looking for the main point in a paragraph, and guessing the meaning of unknown words. Six sample Bagrut examination papers follow the six teaching chapters, whose themes are: Israelis, Ocean Adventures, Doctors and Medicine, Energy Today and Tomorrow, Disasters, and Creativity.

A Teacher's Handbook, containing keys to all exercises, additional exercise material, and multiple-choice questions for the extensive readings, will be published within the next few months and can be ordered directly from the publisher: Bezalel Tcherikover-Publishers Ltd., 12 Hasharon Street, Tel Aviv.

In-Service Courses

Summer Schools for new immigrant teachers were held in Tel Aviv and Jerusalem. Longer courses for new immigrant teachers were opened in September in Jerusalem and in Kiriat Yam. During the Summer, courses were held for practising teachers at different centres throughout the country, with special attention being paid to Teaching English by Television and to Teaching Socially-Disadvantaged Pupils. The British Council sponsored seminars in Tel Aviv, Haifa, Beersheba and Jerusalem, with lecturers Alan Maley, Chris Brumfit and Harold Fish.

English Teachers' Journal (Israel)

The JOURNAL is sent to subscribers only; there has been a highly-gratifying response in the campaign for subscribers and very many members of the English-teaching profession in Israel have taken out subscriptions. Readers are asked to bring the JOURNAL to the notice of colleagues who are not yet subscribers.

MINISTRY OF EDUCATION AND CULTURE

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New Publication: "BAGRUT EXAMINATIONS IN ENGLISH 1976-1978"

This collection of Bagrut examinations between the years 1976 and 1978 (Winter and Summer dates) is available, price 30 lirot per copy, from the following source: משרד הבטחון, שירות ההפצה, רחוב ב' מס' 29, הקריה, תל-אביב
This booklet contains the Reading Comprehension passages, the Listening Comprehension passages, the Composition subjects, the Language exercises and the questions on the Reading programme (5 point level). No answers are provided.

The English Curriculum for Schools

The English Curriculum for Schools (Grades 5-12) is available from 'Maalot' publishers, Rehov Lunz 5, Tel Aviv, price IL 19.70 (incl. postage). Every teacher should have a copy of the Curriculum, and Teacher-Trainers and Teacher-Counsellors should all ensure that their "charges" have a copy. The Curriculum is an indispensable part of the programme of studies for Teacher-Training (Pre-Service and In-Service).

Standardized Achievement Tests

The tests are now being distributed by "Sifri". Rehov Jabotinsky, 31, Ramat Gan. Telephone: (03) 735121.

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Additional IL. 3.40 postage for up to 30 copies

ABC Charts

Copies of these Wall-Charts containing the printed and the script alphabet are available from the English Inspectorate, Ministry of Education, P.O.B. 292, Jerusalem, free of charge.

ENGLISH NEWS Limited
P.O.Box 3349, Jerusalem. (02) 532491

ENGLISH NEWS AND JUNIOR ENGLISH NEWS are monthly newspapers in simplified English for Jewish and Arab pupils of English in all kinds of Israeli schools. EN is for the 10th, 11th and 12th grades, and JEN is for the 7th, 8th and 9th grades. English teachers ordering for a minimum of 10 pupils receive a free teacher's copy and a free "Teacher's Guide" suggesting exercises and questions on the articles.

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The Hebrew and Arabic translations of difficult words in ENGLISH NEWS and JUNIOR ENGLISH NEWS are given in the "Vocabulary" at the bottom of each page.

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Publishers of special monthly newspapers in simplified English for primary schools and Junior High Schools (Intermediate Divisions)

Good Times – grades 7, 8, 9
Just For You – grades 6, weak 7
ABC Times – strong 4, 5, weak 6

These newspapers, approved by the Ministry of Education and Culture, were used last year by over 60,000 pupils. The first issue of the new school year, a combined September-October bumper issue of 6 pages, with a Festivals Supplement, has been available from the beginning of September. Because of rising inflation, subscription prices have been raised: the price of an annual subscription (September-June) in orders of ten or more is now 55 lirot per pupil. This is for orders sent to the publishers in September and October. For orders sent in November, the subscription rate will be 65 lirot. Subscriptions for orders of two-five pupils will cost 75 lirot each, and for six-nine pupils, 65 lirot each. Single annual subscriptions cost 120 lirot each.

The material in each issue is geared to the pupil's level and sphere of interest; the newspapers are specially designed to meet the needs of the syllabus and owe much to their attractive layout and printing on high-quality paper. Each issue contains a variety of material that is topical, informative, entertaining and which motivates the pupils to read and speak in English.

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English Teachers' Association

Some 400 teachers in schools, Teachers' Colleges and universities attended the inaugural Conference of the Association, which was held in Tel Aviv on 22 July 1979. The Conference resolved to set up the Association, which will provide a forum for teachers to exchange information, read papers and express their views. Local Branches will be set up throughout the country. The Conference sent greetings to English teachers in Egypt. The Association will affiliate to the International Association of Teachers of English as a Foreign Language and to the Israel Association for Applied Linguistics.

Speakers at the Conference were: Chris Brumfit "FREEDOM AND CONTROL IN LANGUAGE LEARNING", Professor Dan Vogel "TEACHING LITERATURE AS A MEANS OF HEIGHTENING SENSIBILITY TO LANGUAGE", Sheila Been "A MULTI-MEDIA PROGRAMME FOR TEACHING ENGLISH TO UPPER-INTERMEDIATE STUDENTS (Grades 10-12)", Dr. E.A. Levenston "SOME ASPECTS OF THE DISCOURSE ANALYSIS OF ENGLISH", Dr. W. Gallagher "A SURVEY OF RECENT RESEARCH IN FOREIGN LANGUAGE LEARNING", Raphael Gefen "THE BAGRUT EXAMINATIONS IN ENGLISH".

Further information about the Association, its Committees and its activities will be published in the next issue of the JOURNAL.

New Songbook and Cassettes

English teachers Nehama Mendelson and Keila Cohen, teaching at State-Religious schools in Petach Tikva, have produced an attractive stencilled booklet of 66 songs arranged according to levels from Grade Four through secondary school grades, including holiday songs in chronological order. Two cassettes accompany the booklet. For further information, apply to P.O.B. 610, Petach Tikva or telephone (03) 920462 or (03) 923994.

apple, banana - a set of ABC letter-cards

This new set of letter-cards, published by Shoshana Postol, P.O.B. 934, Ramat Gan, is identical in form to those printed in Israel textbooks and is accompanied by pictures. The cards can be used by the learner to recognize written forms in English, to identify sound-letter-word correspondences, and to construct words and sentences. The pictures are of items whose names are familiar to the pupils orally; at a later stage, the pictures can be pasted into a special notebook as the first entry on each page of a pupil's dictionary.

New textbook (Reader) for Grade 8: ESH 10

This Reader for Grade 8, entitled PEOPLE OF VISION, has recently been published and is available in shops. This Reader accompanies the *ESH 9 Language* book for Grade 8, which will be available by April 1980. The Reader contains readings and exercises about eight famous people – Thomas Alva Edison, Charles Spencer Chaplin, Heinrich Schliemann, Jules Verne, Elizabeth Garrett Anderson, Pablo Picasso, Louis Pasteur, and Sigmund Freud.

New Teaching Material for Grade 8 (weak pupils): IZZY SMART

The NETA project of Tel Aviv University is publishing a series of three unit-kits in its new IZZY SMART series, the first of which, "WHERE IS THAT WAITER?" has now been published and is obtainable from Ramot Publishers, Rehov Karni, 13, Ramat Aviv, Tel Aviv or Gestalit Publishers, Derech Ha'Atzmaut, 58, Haifa (P.O.Box 2088, Haifa). Each unit-kit contains a Reading booklet, a Workbook, a Cassette (containing the text of all three units), individual or group enrichment reading cards, flashcards, and cards for conversation practice.

The programme is intended for weak (C Stream) pupils in the Intermediate Division or the upper grades of primary schools. It is not structurally or lexically linked to the other NETA programme "English Is Fun", but is a little more sophisticated. As such, the "English Is Fun" is probably more suited to Grade 7, and the "Izzy Smart" series to Grade 8 (sometimes, Grade 9). The Reading booklet is in comic-strip style and concerns the adventures and misadventures of an amateur detective named "Izzy Smart".

In the press: ENGLISH FOR YOU AND ME (units for weak pupils in Grades 9 and 10)

The Institute for Teaching Aids will shortly be publishing a series of booklets for weak pupils (Practical Trend) in vocational schools, written by S. Carlebach. These booklets have been used on an experimental basis during the past school-year and deal with many of the vocational subjects in a highly-simplified manner. Titles in the set of combined source-workbooks are: NUMBERS, TIME, COLOURS, GEOMETRICAL SHAPES (for Grades 9/10) and MATERIALS AND TOOLS, MECHANICS, SIZE, INDUSTRY (for Grades 10/11). Stress is on dialogues and kinetic activities. A Teacher's Manual will be available also.

THE ANALYSIS OF PUPILS' ERRORS

by Raphael Gefen

All teachers are concerned about their pupils' errors and often feel either that their own teaching has been at fault or that pupils have simply not been paying attention – or

worse. But however careful and methodical our teaching is, there seems no way absolutely of preventing errors occurring (which is what teachers would like to happen); however, some recent theories of LANGUAGE TEACHING (or more appropriately LANGUAGE LEARNING) encourage "creativity" and thereby the occurrence of errors, while some even "justify" the occurrence of errors as stages in the INTERLANGUAGE (more correctly, the succession of interlanguages) of pupils as they progress in learning the language.

"Mistakes" and "Errors"

Basically, one should distinguish between "mistakes" and "errors"; an "error" (i.e., a wrong form or meaning) is not an "error" when it is "just a mistake". In other words, mistakes should be viewed as slips of the tongue or pen, one-time random wrong choices in phonology, syntax or vocabulary, some of which native speakers make, others of which are momentary lapses on the part of the foreign learner. The speaker or writer knows the rules involved (but by "knows" I mean "has genuinely internalized", not just "has been taught by the teacher"), but makes a slip, and in the same utterance also uses the correct forms. Teachers should therefore decide in each case whether the occurrence of a wrong form is just a random "mistake", which may either be ignored or at most incidentally corrected without making an issue of it, or a systematic "error" indicating that the learner is really unfamiliar with a given rule. Even when the "error" is an "error", i.e. systematic, the teacher has still got to decide whether to correct it or not systematically (e.g., remedial drill, explanation, etc.). It often does not pay to correct everything, if there are a lot of errors. Again, a pupil may have been too creative, trying to express himself in a syntactical form he came across in his reading but which has not yet been taught in class.

In general, then, these "mistakes" are "lapses in PERFORMANCE", as distinct from the "errors" which reflect inadequate "COMPETENCE". As mentioned above, some at least of these lapses are always being made by native speakers - "a record of natural speech will show numerous false starts, deviations from rules, changes of plan in mid-course and so on" (N. Chomsky "Aspects of The Theory of Syntax"). Indeed, the only speaker who does not make these Performance mistakes is the foreign learner who has learnt the language very thoroughly and very well, is always very conscious and controlled in what he says, and so never slips !

An intermediary level between Performance mistakes and Competence errors is the use of a correct but inappropriate word or pattern (e.g. "talking like a book"). This type of "Register error" is very often made by foreign learners, who in order to be sure of themselves or because of their habits of learning prefer a "safer" spoken prose style to a colloquial style (sometimes they exaggerate in the opposite direction and shock polite company), but it is also frequently made by native speakers. This is a failing in "Communicative Competence".

Mother-Tongue Interference

Most systematic errors are caused by mother-tongue interference, in other words the NEGATIVE TRANSFER of forms, meanings and phonemes from the mother-tongue (the SOURCE language) to the foreign language (the TARGET language). Not all transfer is negative; when the forms, meanings or phonemes of the two languages coincide, the transfer is POSITIVE. Thus, the fact that Hebrew and English pluralize nouns, have a verb system which contains past, present and future forms, and also use the past tense to indicate an impossible present, helps the Hebrew speaker learn English. However, most transfer from Hebrew to English is negative and so interferes in the learning process, with the maximum areas of difficulty being the absence of a form of Hebrew (the indefinite article, the present tense of BE) and the use of two or more forms in the foreign language where the mother-tongue makes suffice with one (e.g., the multiplicity of past tenses/aspects in English or the words "comfortable" and "convenient" both translating the one word/noax/). This interference mostly occurs in EXPRESSION ("encoding"), with the learner still being able to COMPREHEND ("decode") correctly, but sometimes there are cases where interference occurs both in the productive and the receptive skills – the learner cannot *hear* the correct form and confuses "live" with "leave", "bad" with "bed" not only in speaking but also in hearing English.

The systematic comparison of the Source and the Target languages is known as CONTRASTIVE ANALYSIS, which should be an integral part of the training of every Foreign Language teacher. English teachers in Israel in Jewish schools should carefully study Dr. E.A. Levenston's book "english for israelis" (unfortunate typography). The classical view of the value of Contrastive Analysis as put forward by Robert Lado in his seminal book "Linguistics Across Cultures", stated: "we can predict and describe the patterns that will cause difficulty in learning, and those that will not cause difficulty, by comparing systematically the language and the culture to be learned with the native language and culture of the student". Lado's views are regarded today as exaggerated in their claims to be able to *predict* learners' errors, although every textbook which is written with a specific mother-tongue in mind clearly anticipates the kind of error the pupil is likely to make. However, Lado's STRONG VERSION of Contrastive Analysis has not been able to explain all the errors that arise, and the predicted potential interference does not always materialize. Moreover, the conclusion that may be drawn from his views – that the more different the form the more difficult – does not always apply. Difference does not always mean difficulty.

The English-speaker learning Hebrew does not find any difficulty in the absence of present-tense BE (although the reverse is the case, for the same reason), nor, after some initial difficulties (because of unfamiliarity) does the Hebrew speaker regard the suffix-less adjective in English as a difficult pattern when it is attributive; but the predicative adjective still causes difficulty sometimes, perhaps because of the interpolations between it and the noun – we encounter *"the books are very interestings" much more than *"the interestings books". But interrogative patterns, word order rules etc. are all difficulties because they contrast, not because they are different.

Thus, the commitment of an earlier generation of teachers and Applied Linguists to Lado's STRONG VERSION of Contrastive Analysis, seeking to predict and so forestall errors, has been modified. We still find, rightly, that textbooks are written with potential mother-tongue interference in mind and that sometimes explicit or implicit contrasts between the languages are made, but the tendency today is to use Contrastive Analysis to explain errors that have been made, rather than to predict errors which will/might be made. In other words, this WEAK VERSION of Contrastive Analysis tells the teacher why a certain error has been made and so helps him correct the particular error.

A further cause of the decline in popularity of Contrastive Analysis is the rise of Transformational Grammar, which upholds Universals in language as against the differences between languages stressed by Contrastive Analysis in particular and Structural Linguistics in general. The point of departure in foreign language learning according to this view (Corder "The Built-In Syllabus") is not the mother-tongue and its interference, nor is it zero (tabula rasa) but Linguistic Universals common to all languages. According to Corder, the influence of the mother-tongue is in the speed of learning the foreign language and not in the sequence of development, the structural syllabus.

Other Sources of Error in Foreign Language Learning

The inability of Contrastive Analysis to explain the source of all errors leads us naturally to consider what other sources of error exist; in fact, Richards, in the anthology "Error Analysis", claims that these "interlingual" (interference) errors account for no more than one-third of the total errors likely to be found! In his view, young learners have even fewer errors due to mother-tongue interference! Unfortunately, no methodological evaluation is forthcoming to indicate how these advocates of "Error Analysis" arrived at this low figure.

The other main source of error is "intralingual", i.e., errors resulting from the complexity of the language itself and made by all learners, including children learning their mother-tongue. Thus, the foreign language learner is in a sense "learning language again" rather than transferring his mother-tongue patterns (Corder). The most common type of intralingual error is the OVERGENERALIZATION OF PATTERNS, the false analogies: as the native English-speaking child says "I goed", so the Hebrew child says "natanti" instead of "natati". This "regularization of language", the application of rules where the exception holds, is an attempt to explore the language – it is not the persistence of mother-tongue habits (Corder "The Significance of Learners' Errors"). Just as in the process of mother-tongue learning, this overgeneralization and use of false analogies point to language learning as a process of hypothesis-making, with the learner constantly testing and revising the rules of the language he is learning, whether it be the mother-tongue or a foreign language.

Another example of overgeneralization in English is in the typical interrogative error *"when *did* he opened the door?", when Contrastive Analysis would predict only *"When he opened the door?". Possibly this particular error might be put down to INADEQUATE LEARNING.

This third factor, FAULTY TEACHING or INADEQUATE LEARNING, including poor memory retention, is, needless to say, very common indeed. Often the pupil is expected in essays and conversation to produce language forms he has not yet been thoroughly taught or exposed to, but some extreme advocates of a Transformational-Grammar-based "Error Analysis" school would deliberately expose pupils to ungraded language on the assumption that foreign-language learning is the same as mother-tongue learning (but are infants really exposed to adult language in all its complexity, or do adults tend to simplify their language syntactically as well as lexically when talking to young children?). Unfortunately, some of these errors are not due to pupils' over-creativity (laudable in itself) but to incorrect teaching (Richards – "teacher-induced errors") on the part of non-proficient or slack teachers (e.g., word order rules, pronunciation, verb tenses, inexact meanings). Some teachers even get influenced in the course of years by their pupils' errors! Others (to take a more charitable view) try to help their pupils understand English by "simplifying" it to the extent of providing it with Hebrew word order or exclusively using the declarative form for yes/no interrogative sentences ("you came last night?") – this oversimplified and often incorrect "teacher-talk", just like "baby-talk" is another type of Interlanguage (deliberate, this time).

Certainly, a strong argument against an exclusive orientation to a Contrastive Analysis hypothesis is the fact that many errors are common to all learners of English, whatever their mother-tongue. Teachers all over the world complain that their pupils omit the "-s" of the third person singular of the verb. Marina Burt and Carol Kiparsky have selected a large number of such "goofs"(defined as "an error students tend to make in learning English as a second language, for which no blame is implied") in their book "The Gooficon", in which they state that "the areas of grammar in which foreign students have difficulty seem to be quite general, although the particular mistakes made in some areas vary....we have not found that the majority of syntactical goofs are due to the native language syntax of the learner". Here again, the experience of different teachers seems to vary, for most teachers still think that the vast majority of errors does arise from mother-tongue interference.

What Is "Interlanguage"?

The alternative approach to the assumption that mother-tongue interference is the sole or even major source of errors, and the consequent reliance on Contrastive Analysis as the means of explaining, predicting and correcting these errors, is known by the more general name of "ERROR ANALYSIS", which includes Contrastive Analysis but is not totally orientated towards mother-tongue interference. Within the framework of Error Analysis, the concept of INTERLANGUAGE (also known as "APPROXIMATIVE SYSTEMS" or "IDIOSYNCRATIC DIALECTS") plays a central role (see Larry Selinker "Interlanguage" in Richards' "Error Analysis").

The Interlanguage concept is based on the belief that the learner is continuously forming and re-forming hypotheses about the rules of the language he is learning. In other words, at every stage of learning the learner possesses an "autonomous rule-governed

system" (Corder), which is describable as a system at every stage but which is constantly changing, approximating more and more to the accepted system. In practice, these "approximative systems" are all erroneous, whether the language is a foreign language or the mother-tongue, since the child is also going through various stages. But in fact "all-gone milk" should not be (and almost certainly is not) regarded by adults as "erroneous" (i.e., a defective adult system) but as part of an Interlanguage rule-system which is complete in itself, part of a two-word grammar where "all-gone" is a constant ("pivot") and "milk" can be replaced by other members of the "open" class (e.g. mummy, dolly). This is a far more complex concept, and teachers would do well to work within the general terms of reference of Interlanguage (i.e., seeking the cause of errors in a wider field than mother-tongue interference *alone*), but it is unwise to adopt *the theory* exclusively. In the first place, the concept of Interlanguage vis-a-vis foreign-language learning in a sense seems to justify the occurrence of errors, to explain them away, to deliberately expose learners to ungraded language, even to expose them to errors, and to accept errors as a natural, *positive* part of foreign-language learning. Many Applied Linguists seem to favour doing precisely this, but in my view it is neither in the nature of the individual teacher to view with equanimity these "approximative systems", nor is it in the nature of classroom teaching to be able to contend with these interlanguages which must necessarily be highly individual in character. "Interlanguage" is therefore more of an issue to the second-language teacher (e.g. teaching Hebrew to immigrants to Israel) where the learner is continuously exposed to ungraded samples of the new language. Most textbooks for English as a foreign language based on ungraded samples of the language (especially those following the new Functional-Notional trend) are meant for upper-intermediate adult students (who presumably have already been taught in a structurally-orientated course) and appear, by the situations portrayed, to be geared to the foreign learner in England rather than in a classroom abroad where English is encountered as a class lesson four times per week. A reductio ad absurdum of the Interlanguage approach would be to produce texts written in a presumed Interlanguage at some level of learning – including overgeneralizations and other errors! This would be like parents actually talking to their infants in baby-talk (if some do so, they are only reinforcing the Interlanguage rather than encouraging the child to proceed to a more advanced approximative system).

An interesting case of the induced teaching of errors is the INITIAL TEACHING ALPHABET system of teaching mother-tongue reading (the proponents arguing its benefits for teaching English as a foreign language also) – the child is first taught a kind of phonetic script and is later expected to "unlearn" it when he begins to learn "traditional orthography". In the teaching of English as a foreign language, the classic example of the induced teaching of errors is "Basic English" (whose 1000-word vocabulary is, it is claimed, able to express all concepts in the language through the principle of semantic "coverage"), with its teaching programme "The Harvard Graded Direct Method". This *constructed* "pseudo-interlanguage" drills learners in producing unacceptable (albeit grammatical – even then, not always) utterances, such as "we take in air" (we breathe), or "men are carried through the air in airplanes" (people travel by air), or "the woman will give her hand to the man" (.....shake hands with the man ....place her hand in his)

or "the baby has a desire for..." (wants). It is not clear whether the learner is expected to "unlearn" these errors of acceptability at a later stage or whether his language will be deliberately "fossilized".

In a certain sense, all textbooks which are structured and have a controlled vocabulary can be defined as fostering a certain Interlanguage (e.g. "this is the language we hope pupils at the end of Grade 5 will know"), but this is most certainly not the accepted definition of the term, which assumes exposure to ungraded language with the pupils hypothesizing their own rule-system; in "Interlanguage" pupils are expected to make errors, whereas in structured learning they are not supposed to.

The basic approach has been summarized by Richards ("Error Analysis") as follows: "these approximative systems of language learners are not to be seen as pathologies to be eradicated but as necessary steps in the gradual acquisition of the target language". When a "step" gets "stuck" and does not develop (i.e. the error becomes fixed and no amount of teaching or exposure is able to overcome it), it becomes FOSSILIZED. This feature of "fossilization" is found particularly in adult immigrant speech.

Avoidance Techniques and "Over-indulgence"

Another type of "error" which cannot easily be identified as an error, is the avoidance of some forms and the over-use of others, all of which are correct in themselves (Levenston, E.A. "Over-Indulgence and Under-Representation – Aspects of Mother-Tongue Interference"). Thus many learners consistently use the declarative form with rising intonation instead of the interrogative structure to ask questions (e.g. "you went there?"). Others avoid relative clauses or the passive. They produce "correct" English by means of using these "avoidance techniques", but the experienced teacher knows full well that the learner is carefully not using what he is not sure of. Another example of avoidance is the over-indulgent use of "maybe" – Israeli pupils tend to say and write "maybe he will go", when "he may go" is the more appropriate form. Only a teacher well-versed in Contrastive Analysis will know that this is an error and that it is caused by mother-tongue interference; other features of Error Analysis will not work here.

Some Conclusions

1) Despite the refreshing ideas contributed by the advocates of "Interlanguage" and the insights they afford us into the processes of language learning, teachers are still convinced that most learners' errors are due to mother-tongue interference, especially when the foreign language is learnt under school conditions. In many cases, the source of error is ambiguous and can be attributed both to interlingual and to intralingual causes: for example the ommission of the BE copula in the present tense is a case of mother-tongue interference, but is also part of the development of the mother-tongue learning of English – it is part of the Interlanguage of many native English children at one stage or another.

2) Teachers should differentiate between the spoken and the written language. Teachers should *not* correct the spoken language of their pupils while they are in the throes of oral creativity. Pupils are normally very unsure of themselves in speech and the teacher who corrects them in mid-effort will only discourage them from speaking again. At the end of a pupil's speech, the teacher might possibly refer incidentally to one or two errors, and this "almost immediate" correction will very likely have its effect in reducing the probability of the error's recurrence. On the other hand, errors made in writing are far harder to eradicate. Not only has the pupil probably gone to considerable effort in making this error, but the chances are that the teacher will not be able to correct the written work immediately. As a result, the error enroots itself, and the pupil learns his errors, rather than learns from his errors. In written work, the teacher should try to prevent the occurrence of errors, through the techniques of adequate oral preparation and controlled composition, and should make a point of explaining the causes of the errors and so getting the pupils to unlearn them somehow. Teachers should correct their pupils' written work as soon as possible after it has been written and while it is still fresh in their minds.

3) We have to decide what constitutes an "error". Many teachers are unnecessarily prescriptive and proscriptive in their practice, insisting that "it is I" is "correct" and "it's me" is an "error"; I have also come across a teacher who drills his pupils in the difference between "must" ("external obligation") and "have to" ("internal obligation") although no native speaker in my experience actually makes that distinction. Many British-English-speaking teachers reject certain forms as "Americanisms" and therefore "errors" (the reverse does not seem to be the case). Other teachers still cannot abide prepositions at the end of sentences. "The identification of errors is essentially subjective. It is possible for two native speakers to differ, in a surprisingly large proportion of cases, as to whether items are acceptable or unacceptable, and hence as to whether they should be counted as errors" (Strevens "Two Ways of Looking at Error Analysis"). Teachers of English must therefore keep up with modern linguistic thought, especially as it relates to the description of English and particularly in terms of Register variation. They should always bear in mind that the spoken language is not identical with the written language and in many respects has a different grammar, and that within both the written and the spoken media there are also stylistic variations (especially although not exclusively lexical), i.e. the concept of appropriate language.

4) "Teacher-induced" errors must at all costs be avoided. Teachers should always be prepared (indeed, over-prepared) for their lessons, including rehearsing the introductory material and explanations they will give in class; they should not rely on improvised material and impromptu performances; they should have their rules and examples explicit and unambiguous (many native speakers are the worst offenders in giving hazy approximations instead of clear definitions, over-relying on native intuition instead of pedagogical preparation); and, if necessary, teachers should postpone dealing with an issue raised by a pupil – rather than give an on-the-spot ruling, paraphrase or translation of which he (the teacher) is not absolutely certain. Finally, language should be taught from a reputable and reliable textbook, which will

teach grammar contextually and therefore unambiguously. Every class (apart perhaps from Grade 4) should learn from a language textbook approved by the Ministry of Education and Culture: a literature anthology together with a grammar drill book together with a collection of reading comprehension passages cannot be regarded as a satisfactory programme.

SUBJECT/PREDICATE WORD ORDER IN ENGLISH: SOME DIFFICULTIES FOR THE HEBREW SPEAKER

by Yitzhak Ernest

Word order is a basic grammatical signal in English, whereas in Hebrew the following structures are all equally used and correct:

SPC, PCS, PSC, CPS, and CSP (S = Subject, P = Predicator, C = Complement)
(Note: The following symbols will also be used in this article: $\widehat{PP}$ = discontinuous verbal group, A = Adjunct, Q = Question-word, Q(s) = Question-word acting as Subject, ( ) = optional element of clause structure).

It is perhaps not surprising, then, that our Hebrew-speaking pupils find difficulty in understanding and internalizing a grammatical category (i.e. fixed word-order) which is non-existent in their own language. Add to this factor the inconsistencies in English of using an 'inverted' subject/predicate word order to signal questions but a 'normal' word order for embedded questions, not to mention 'interrogative' word order for non-questions (in clauses headed by a negative or quasi-negative adjunct), and we have a grammatical category worthy of more attention than many teachers have given it in the past.

Let us highlight the problem by considering examples of several error-types met by teachers in their work.

Type a) "You are our teacher?", one of them asked.
S P C

Type b) Why I am so poor?
Q S P C

Type c) Why he never smiled?
Q S P

Type d) They wondered why couldn't he smile.
Q P S P

Type e) Only after the war, she found him.
A S P C

Type f) After an hour, entered a man.
A P S

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These errors all involve a verbal group - P - which is one of the elements either of an interrogative clause or of a clause which, though itself not interrogative, does have interrogative clause structure, i.e. inverted Subject/Predicate word order.

Interrogative Clause Structure

"Interrogatives" may be considered a system involving a binary choice, since there are two types of interrogative clause in English. The first type of question requires an answer 'yes' or 'no' and is consequently referred to in teaching jargon as a "YES/NO QUESTION". It is of the structure:

(i) PS(C) e.g. Are you a teacher?

or (ii) PSP e.g. Are you coming?

The second type, requiring an answer involving more information that 'yes' or 'no', is known as an "information question" or a "WH-QUESTION", since its initial element is a question-word beginning with the letters 'wh' – or a permutation of them: when, why, who, what, where, which, how. Such questions are of the structure:

(iii) QPSC, e.g. Why are you a teacher?

(iv) QPSP, e.g. When are you coming?

or in cases where the question-word is itself the Subject of the clause:

(v) Q(s)P(C), e.g. Who is coming?/What are you?

Theme-Marked Clause Structure

However, inverted Subject-Predicate word order is not restricted in English to interrogative clauses alone. Another system at clause rank must be considered here – the THEME system. A declarative clause which has S in initial position is *unmarked* for theme, for that is the most normal position for S in English. A declarative clause which has C in initial position is *marked* for theme and is called C-theme (thematic C). See Muir, James. A Modern Approach to English Grammar (An Introduction to Systemic Grammar), 1972, for a full analysis.

e.g. These papers you can have now (but those papers.....)
C S P A

Similarly, a clause which has A as its initial element is marked for theme and is called A-theme, according to this grammatical analysis (thematic A),

e.g. After the war she found him.
A S P C

In neither of the above examples does marking for theme involve an inversion of SP order. However, with certain lexical adjuncts (the semi-negative adverbs – never, scarcely, seldom, rarely, hardly, only, etc), there is such an inversion,

e.g. Only after the war, did she find him. (see error-type e, above)
A P S P C

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A similar inversion occurs in the case of an *intransitive* clause (i.e. no C), with an initial adjunct of place,

e.g. In the garden (A) sat (P) an old man. (S)

A Clarification of Error-type: "You are our teacher?"

This is an example of a YES/NO question in which P is a form of the verb 'be'. Although the context ("one of them asked") makes it clear that the pupil meant it to be a question, the word order is not that of a normal question, for it is the *inverted* word-order of SP which is the common grammatical signal for interrogation in English – a signal which, unfortunately for our Hebrew-speaking learners, does not exist in Hebrew. It should of course be noted that SPC + rising intonation in English *is* a legitimate clause structure, but it signifies an exclamation of surprise, rather than a YES/NO question. Hebrew YES/NO questions differ from declarative statements, usually, only in intonation, i.e. rising intonation as against falling intonation; but the word order is the same. I use the word "*usually*" because Hebrew does have an alternative (though in the spoken language a much more rarely used) device to signal YES/NO questions – by prefixing the question-word /ha'im/ to the statement. In this case too, just as in the more common case of rising intonation as the Hebrew question-signal, word order remains constant, i.e. SP(C) (A).

Error-type: "Why I am so poor?"

This is an example of the "information" question, introduced by a WH- question-word; the structure is QPSC, where again P is a form of the verb "be". Hebrew has a corresponding interrogative clause, introduced by one of several question-words, but this is where the correspondence ends. Whereas in English we again have occasion to invert SP word order, in Hebrew there is again no change in the order of the elements of clause structure.

Error-type: "Why he never smiled?"

This is again an example of an "information" WH- question. It differs only in that it requires a discontinuous verbal group PP, the first element of which may be any of the parts of the auxiliary verbs, BE, HAVE, or one of the Modals; this first element carries the markers of time and person – "did" vs. "do" etc.

Error-type: "They wondered why couldn't he smile"

In this type, the WH-information question occurs as a subordinate clause and not as a main clause; the subordinate clause has been rank-shifted to C. (See Levenston, E.A. English for Israelis, 1970). English usage requires that in such cases "interrogative word order" reverts to "normal word order", i.e. PS/PSPSP.

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Error-type: "Only after the war, she found him."

This type of sentence requires "interrogative word order", although it is neither a YES/NO nor a WH- question. The reason is that a ***negative adjunct*** occurs ***initially***. Had this negative adjunct occurred anywhere else but in initial position, "normal English word order" would have been correct.

Error-type: "After an hour, entered a man"

With this error-type, the initial adjunct element is followed immediately by a predicator and then by a nominal group which is semantically the subject of the verbal group. These clauses are all intransitive clauses (unlike the "Only after the war, she found him" type), i.e. they have no complements. Consequently, the nominal group following the predicator must be the subject and should precede the verbal group. An alternative reconstruction is to insert the 'dummy' subject THERE before the verbal group.

Implications for Teaching

The error-types considered in this article highlight the areas which need constant attention and have clear and definite implications for teachers. The simple YES/NO question, taught from the first year of English, still presents problems for some pupils; the WH- question types (with and without the discontinuous predicate), despite carefully graded teaching and practice over many years, continue to catch out many pupils in their final year of secondary school. The eradication of these error-types, which would seem to stem from native language pattern transfer, could perhaps be tackled best at the cognitive level (in Grades 11 and 12) by a contrastive analysis approach – a consideration of the corresponding English and Hebrew structures.

As for the reversal to normal order called for in the Indirect Question pattern, though this is to be taught, according to the Syllabus, in Grade 9 as a subsection of "Complex Sentences with Subordinate Noun-Object Clauses", it seems to me that more stress should be placed on the reversal of interrogative word order in the embedding process, rather than on the observance of sequence-of-tenses rules. As regards the errors in the non-interrogative clauses, we must give our pupils a chance to practise inversion in the case of a negative or semi-negative adjunct heading a sentence. (The Curriculum for Schools suggests this structure only as part of the learner's passive 'recognition' grammar, i.e. that it not be taught for active mastery.) Having introduced our pupils to the necessity of subject/predicate word order inversion in English, we must also teach them when they must not invert, or rather that they cannot invert indiscriminately as they may in Hebrew.

Finally, an additional teaching unit in the Curriculum, i.e. Subject/Verb Inversion Rules, seems advisable by about Grade 11, as a review of what has been taught during the earlier years, with the stress on the differences between Hebrew and English in this regard.

SOME LESSON PLANS FOR GRADE FOUR

by Esther Dror and Yaffa Saltzman

The teacher has to prepare name cards, which can be obtained from the class register or from the class teacher. The purpose is:

i) the teacher thereby gets to know the pupils' names and this fact gives the children the feeling of personal contact with their English teacher – and vice versa;

ii) the child becomes familiar with his name by constantly looking at the card and at a later stage by spelling it;

iii) the teacher can use the cards for various games such as the following – The teacher collects ten cards and calls out "Who is Dalia?"; she replies with "I am Dalia"; the next pupil says "Dalia is here. Dalia is a pupil. I am Ronen. I am here, too."; the third pupil says "Dalia is here. Dalia is a pupil. Ronen is here. Ronen is a pupil, and I am Moshe. I am here, too." This is a repetition exercise, repeating vocabulary items and the BE pattern.

The classroom must be supplied with ABC charts (capital letters and small letters separately, with a number attached to each letter). A pocket chart, a flannel board, a magnetic board or a clip board are also essential. A clock and posters of projects which will be taught during the school year are required as well as flash cards and small pictures to match the posters.

The pupils should bring a folder containing one or two notebooks for writing and drawing, four small sheets of the ABC and four envelopes for cut-out letters. Each envelope will contain seven letters: Aa – Gg, Hh – Nn, Oo – Uu, Vv – Zz. Letters with magnets are useful for teachers and pupils.

In order to exploit the small poster with the ABC and numbers (for example to teach the letters simultaneously with the numbers), the following idea might be considered:

Step 1 The teacher points to the letter A and the pupils call out "Number 1".

Step 2

(a) The teacher tells the pupils to put the first seven letters onto the table.

(b) The teacher asks the pupils to put envelope Number 1 (letters Aa – Gg) and the whole ABC sheet onto the table; as the teacher calls out the letters or numbers, the pupils put the numbers on the corresponding letter; the game can be played till the children know all the letters.

It is advisable for the teacher to have a long ruler for drawing the lines on the blackboard before the lesson begins. Activities should not take longer than four or five minutes.

A Lesson-Plan for Grade Four

Step 1 Greeting: Good morning, pupils
Good morning teacher.

Step 2 Song: "Good morning to you..." (tune: Happy Birthday)

Step 3 Introducing oneself. I am Esther.
I am a woman.
I am a teacher.
I am here."

Step 4 The teacher looks at the name card and tells a pupil to say:
"I am Rena. I am a pupil. I am here."
This is repeated by four or five children.

Step 5 DO AND SAY: the teacher explains the activity in Hebrew at this stage.

Step 6 The teacher demonstrates and names the activities, the class follows – "Put your hands down. Put your hands up. Put your hands on your head. Put your hands on your shoulders. Put your hands on your face. Put your hands on your neck. Put your hands down. Sit up straight."

Step 7 Counting from 1 to 7 by clapping hands and children repeating. Coloured spoons, coloured hats or other items can be used.

Step 8 Writing activity. The teacher explains the different direction of English and Hebrew writing. The teacher writes on the blackboard "I am...". Then the teacher draws the letter "I" in the air facing the blackboard, and pupils do the same. The teacher draws the letter three times and the class then copies it in *their notebooks*. Then the teacher demonstrates the letter "a" in the same way and the pupils copy it. The same applies to the letter "m". Then the whole word "am" is taught. If time allows, the teacher continues "I am a ..." and adds words like "boy" as a whole word and then teaching each letter separately as before.

Step 9 Conclusion: song "Our English lesson is over". Homework assignments: copy the pupil's name into his notebook.

A Later Lesson Plan for Grade Four

Step 1 Greeting as above.

Step 2 Song: Good morning to you...

Step 3 Reviewing the sentences taught in earlier lessons and adding new sentences:
I am (name)
I am a boy (girl).
I am not a girl (boy).
I am here.
I am a pupil.
I am not a teacher.
I live in Tel Aviv.
I am 9 (10) years old.

These sentences are first introduced by the teacher and drilled thoroughly. Only when the teacher is sure that the pupils fully understand the sentences orally are they taught to write them. Up to this point only the structure "I am" has been taught; now the structure "This is" is introduced.

Step 4 Introducing items from the immediate environment, such as *door, window, chair, table, desk, ceiling, floor*. We recommend choosing items that go together, such as *pen – pencil, door – window, pupil – teacher*, for games and for natural associations. These words are written on flash-cards which are stuck on the items, followed by a song which will help pupils remember the new lexical items. It is sung to the tune "Alouette".

"Good morning, good morning children.
Good morning, good morning, Mrs. Green.
What is this? It's a pen.
What is this? It's a pencil....etc
Thank you, thank you, thank you very much."

In each lesson we add some more items and the pupils get familiar with more letters.

Step 5 A game for recognition.

1. The teacher takes the flash-card words, puts them on the board, saying the words and having the pupils repeat them. Next the teacher takes away a card and the pupils have to say what is missing.
2. Mix the cards and then read the items aloud with the pupils. Call out a child to arrange the words in the correct order.
3. The teacher shows a card and the pupil sticks it onto the item.
4. Imperative sentences on strips: the teacher prepares some sentences, such as the following:

Go to the door!	Open the door!	Close the door!
Go to the blackboard!		Close the blackboard!
Open the window!		Close the window!

The teacher asks a pupil to come out to the front and then says: "Please stand up". The pupil has to say: "I am standing up". Other verbs are similarly drilled. At a later stage, the pupils are asked to say sentences like the following: "He/she is standing up." Other verbs are similarly drilled. At a later stage, the pupils are asked to say sentences like the following: "He/she is standing up. He/she is coming. He/she is going to the door. He/she is opening the door. He/she is going back to his/her desk. He/she is sitting down." At a still later stage, pupils ask each other "What are you doing?".

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Oral Work

The teacher activates the pupils by their asking each other "What's your name? Where do you live? Are you a pupil or a teacher? How old are you? Are you standing or sitting? Are you opening the book or shutting the book?"

Writing Activities

At every stage, the teacher knows exactly how many letters have been taught. It takes 10 - 12 lessons to learn and practise the whole alphabet. It is a good idea to break down the ABC SONG into four parts and thus make sure that every pupil knows what he is singing. The ABC SONG could be sung as follows:

A B C D E F G	I see you and you see me
H I J K L M N	I write with a pencil, you write with a pen
O P Q R S T U	These are numbers and letters too
V W X Y Z	This is called the ABC (alphabet)

Teaching the Verb HAVE (as a main verb)

First the teacher reviews the items so far taught, by singing and holding up specific items that he wants the pupils to know the word for, e.g.

What is this? It's a ruler.
What is that? It's an eraser.
What is this? It's a pen/pencil/bag...

The pupils see the items and play the "adding on" game. One says: "I have a pen." The second says: "I have a pen and a ruler." The third says: "I have a pen, a ruler and a book." This kind of game can be played with additional vocabulary according to the topics learnt. After drilling the verb HAVE in the first person singular, we go to the second person and so on.

(Editor's Note: This article arrived too late for inclusion in the "BOOK OF SUGGESTIONS FOR TEACHERS IN GRADE FOUR" – see the item in INFORMATION FOR ENGLISH TEACHERS in this issue of the JOURNAL)

RE-THINKING ENGLISH IN GRADE FIVE

by Elana Gelber

Several years ago, English in Grade Five was quite straightforward. The children came with little or no knowledge of English and we could begin our programmes designed for

beginners (*Dan and Edna*, ESH 2 Reader-Workbook). Today, with more and more pupils beginning English in Grade Four, the general picture has changed. What is done in Grade Four predicts what will be done in Grade Five; but the problem is that there is not a set programme for Grade Four. The one generalization that can be made for Grade Four is that most teachers do introduce reading and writing and do not just do a year of oral work. For these reasons I would like to make some suggestions about how we can use our present programmes with children who already have some knowledge of reading and writing.

I shall begin with the very good *Dan and Edna* series. This series was designed for oral work essentially, but our pupils have outgrown this. Consequently, when teaching the lexical items in *Dan and Edna* we can also introduce the written word. For example, when I teach Lessons Two and Three I bring name-tags for the items found in the class (table, chair, desk, notebook, etc.). I make up individual stencilled game-sheets where the children have to match pictures and words and vice-versa. The children also enjoy colouring the pictures. We then have picture-and-word dictations. I say a word and they draw the picture and write the word (the accompanying flashcards are all in view) or I show the word flashcard and they draw the picture.

In Grade Four I try not to teach material taught in *Dan and Edna*. I do not teach prepositions (in, on) or the a/an contrast. When I teach professions I teach different ones from those in *Dan and Edna* (for example, secretary, soldier, dancer, driver). I can fill my year in Grade Four with lexical items not taught in Grade Five: for example "baby" instead of "bag", "chimney" instead of "chair", and "pants" instead of "pan". In this way, the material in *Dan and Edna* is fresh and the children can enjoy it.

Using ESH 2

I do not use ESH 2 in Grade Four, nor do I use the accompanying flashcards. I begin ESH 2 at the beginning of the Grade Five year: the children have a good grounding in oral work and word-letter recognition and slip very easily into the ESH 2 work. I think the children can read effectively when we reach ESH 2, but that this Pre-Reader serves to "polish" their work and is helpful in teaching such topics as wr = r, gh as a silent cluster, ci, ce = /s/ but ca, co, cu = /k/. They also learn to read whole sentences and finally paragraphs.

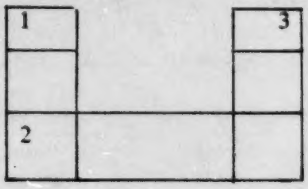
I have stopped using the EHS 2 Workbook, since it does not satisfy my pupils' needs. Instead, we have dictations, worksheets and workcards. Some examples from the worksheets are as follows:

a) write two or three words and draw the corresponding pictures. The children draw a line from the word to the appropriate picture.
b) draw a picture and write several words under it. The children circle the appropriate word (a kind of multiple-choice technique).
c) draw a picture and then jumble the letters of the word describing the picture (e.g. picture of the sun, letters n, s, u); the children have to spell the word correctly.

d) draw a picture (e.g. the sun). Jumble the words in a sentence about the picture (e.g. sun the hot is); the children re-arrange the words correctly. This is a very good exercise in helping the children become aware of the capital letter at the beginning of a sentence and a period at the end.

e) make up short crossword puzzles, with pictures as clues, e.g.

1. picture of the sun, 2. picture of a net, 3. picture of a hat



f) write a number of letters – b d p n t f s a e i o u; the children make as many words as they can from the letters.

A game I use based on the ESH 2 material is to write a list of words on the lefthand side of the board; on the righthand side I write a list of matching words but not in their correct order:

king	water
jacket	robe
duck	big
city	black

The children match the two sets through giving sentences – The king has a robe. My jacket is black. The duck is in the water. The city is big.

Other Supplementary Material

I began to use the *GO 3* set (Longmans) this year in order to supplement the material in *Dan and Edna* and in *ESH 2*. The set consists of a Reader and a Workbook. The material is also an excellent companion to the *Neighbours* programme (present progressive, prepositions, everyday items and situations). The Workbook is designed to be cut up for games and the matching of pictures and words. The children also enjoy colouring the pictures. It provides both pleasure and activities for the children.

The Reader is in a comic-book format with delightful pictures. It is divided into six two-page stories, revolving around the adventures of a brother and sister (Bobby and Poppy) and everyday situations. The children enjoy reading the stories and taking on different roles. The book gives excellent practice in reading and is more sophisticated than work found in ESH 2.

In conclusion, I wish to emphasise how important Grades Four and Five are. What happens from Grade Six on depends on the programme, the attitudes and the skills developed in these first two years.

ENGLISH THROUGH DRAMA TECHNIQUES

by Raphi Heller

One year ago, as an Ulpan student in Arad, three of my friends and I, as Volunteers in Beit Shean, were presenting easy English skits in all the schools. Esther Harrari, the English supervisor for Beit Shean schools, happened to observe us one day, and subsequently she and her colleague, Lenny Ravich, met with us in the Ministry of Education in Nazareth Illit. Mr Ravich subsequently supervised the whole drama program.

We discussed a program of English through drama for the following school year 1978-79: – the four of us organised a complete program to submit to the Director of Education in the Northern Region in Nazareth Illit. The other three, for personal reasons, had to opt out of the picture, but I condensed the package program for myself to carry it out alone. A detailed program was submitted and approved. The finances of the program were referred to the local "Welfare" program (רווחה) which entailed transportation by bus, books and materials, and a salary equivalent to a first year teacher with a B.A.

The program I submitted to the Ministry of Education and Culture for the 1978-79 school year was as follows:

1. The areas assigned in the program were Beit Shean, Tiberias, Acco and Kiriat Shmona.
2. I presented my English/Drama teaching techniques to grades 4, 5, & 6, one class as a time in each school of the aforementioned towns. (The English teacher observed and sometimes assisted during the presentation to her class).
3. I had 3 cycles in the 4 towns for the whole year. Each cycle was a different approach designed for each level of English and a different dramatic technique to teach grades 4, 5, and 6.
4. I introduced the first cycle in each school in Beit Shean, one class at a time. After visiting seven schools, and 23 4th, 5th and 6th grade classes in Beit Shean in 2 weeks, I travelled to Tiberias with my first cycle program. After presenting my program to all the schools in Tiberias, I went to Acco and lastly to Kiriat Shmona.

   After finishing my first cycle program in all the schools of all the four towns in about 2½-3 months, I began my 2nd cycle program of English/Drama teaching techniques, followed the same travelling and presentation schedule. I finished the second cycle before Pesach, and then I began the third cycle in my program.

   The three cycles presented were as follows:

   The first cycle is a skit about a small boy who has 3 liras, and wants to buy a birthday gift for his mother. The boy does shopping for the gift in a Pet Shop, a Flower Shop, and a Sweet Shop. I divided the skit into three scenes. In the Pet Shop I acted out both characters (shopkeeper and the boy) and the animals the little boy wanted to buy. The simple dialogue I used went like this:

Boy (B): Good Morning. How are you?
Shopkeeper (S): Fine, thank you. How are you?
(B): Fine, thank you. I want to buy a dog. How much is a dog?
(I squatted and barked like a dog)
(S): This dog is 150 liras.
(B): 150 liras! I have 3 liras.
(S): That's not enough.

I repeated the dialogue between the pet shopkeeper and the boy, also, for a cat and a rat.

After I acted the Pet Shop scene alone, I replaced the little boy and the three animals with the pupils of the class and started from the beginning. When the pupils and I finished replaying the scene, I then acted the Flower Shop scene alone using the dialogue outline, replacing pets for flowers, and with a female shopkeeper and lowering the prices. When I finished playing the scene alone, I called upon new pupils to act out the shopkeeper and two flowers while I played the little boy.

The Sweet Shop scene followed the same dialogue outline; first I played it alone and then replaced the shopkeeper with another new pupil. When the scenes were over and the pupils and I had acted them out together, I reviewed the new words and phrases for the lesson. The teacher of the class observed during the presentation and the participation of her pupils.

The second cycle drew upon the "Neighbours" and the "Here We Are" materials. I prepared a pre-recorded cassette tape of half of a conversation with another person. The cassette tape began the conversation:

TAPE (T): "What are you looking for? "
ME: (while in the classroom in front of the pupils), "I'm looking for my hat."
(T): "Look on the table."
ME: (after I looked on the table), "It's not on the table."
(T): "Look in the school bag."
ME: "It's not in the school bag."
(T): "Look under the chair."
ME: "It's not under the chair."
(T): "Look near the door."
ME: "It's not near the door."
(T): "I don't know where it is."
ME: "Oh here it is."
(T): "Where is the hat? "
ME: "It's in my pocket."

After the example of dialogue and acting in front of the class, I called on one pupil to look for the hat, while I told him where to look. When we finished, I called on another pupil to tell me where to look for the hat. Then I called on two pupils to search and tell where the hat was without me in the picture.

Next, I asked the teacher to assist me in a skit taking place in a restaurant. The teacher played the part of the waitress/waiter and I was the customer. The phrases "What would you like? " and the reply, "I'd like..." were the key phrases. I had a poster to hang on the blackboard covered with pictures of the food found on a menu. I hung on the names of the different foods with paperclips over the pictures on the poster. The pupils then removed the words and saw the pictures.

After the teacher and I had acted out the example of waiting, serving, and eating in a restaurant, I called upon a pupil to be the customer as I played the waiter. When we finished, I reviewed the pictures on the poster and the phrases we used in the skit.

Finally, in the second cycle, I introduced drama games for the children to play.

1. *Pictures in a bag* – the first pupil chose a picture out of the bag and pantomimed what he/she saw by mimicking the object (EX. dog) or by using the object (EX. hat). The remaining pupils guessed in English the pantomimed subject – the pupil with the correct answer came to the front to choose a different picture to pantomime.
2. *Magic ball* – I started by throwing an imaginary ball around the room, teaching the pupils to use "Catch it! " Then I pantomimed a *heavy ball* and threw it around the room. Then in turn a *light ball*, a *big ball*, and a *small ball*. Then I made the shape of a door and opened and closed it. The pupils had to guess what it was in English. Next I changed it to a window, then a chair. After a few examples of how to mould different shapes, I called upon a new pupil to follow my example.
3. The next game was with a book of animal pictures. I called one pupil to stand behind me as I opened the book and pointed to a particular picture of an animal. The seated pupils made the sounds of the animal I was pointing to. After a few seconds of that exercise, I silenced them with a hand motion and with the word ENOUGH, and the pupil standing behind me guessed (in English) which animal belonged to the sound. I continued this game with different pupils standing behind me and different pictures of animals. I had a few other similar vocabulary items and we played until the lesson ended. The accompanying teachers observed the lesson aside from their assistance in the restaurant scene.

For the third cycle, I mailed the children's fairy tale "Goldilocks and the Three Bears" to each teacher. I also enclosed a letter of instructions to the teachers to familiarize the pupils with the story in English one week prior to my arrival.

Equipped with pictures from the story, props, and costumes, I narrated and acted the characters of the story for each class. While retelling the story the pupils acted it out themselves. The pupils played the characters of Goldilocks, the three bears, trees, and flowers. The remaining pupils assisted in the narration of the story by supplying those words I had omitted purposely. The acting pupils supplied the dialogue which I had also omitted from the story.

In using the "Children's Fairy Tales" illustrated story book to review the lesson, I pointed out pictures and asked pupils; "Who is this? ", "What is that? ", and "What did he/she say? "

The enjoyment which drama fulfills is only a small part of the overall value of its teaching techniques. The weaker pupils perform on an equal plane with the stronger pupils. The fun of participation spurs the willingness to learn; the constant action and

element of imagination lengthens the attention span. The involvement in the lesson is shared between teacher and pupil. The tools of drama skits and drama games arise out of a teacher's imagination and this imagination and invention is shared with the pupils. The English/Drama teaching techniques are an invaluable aid to the imaginative teacher, opening doors to new methods.

TOWARDS AN ENGLISH SYLLABUS FOR THE SOCIALLY DISADVANTAGED (II)

by Helen Levenston

In the last issue of the JOURNAL I discussed Professor Frankenstein's theory of secondary retardation in the disadvantaged child and the possibility of 'rehabilitative' teaching – i.e. how a knowledge of a pupil's cognitive and affective weak points can be used to improve his thinking processes. These weak points are defined as Insufficiency of Differentiation (ID), Weakness of Responsibility (WR), Insufficient Rationality (IR), Concretistic Thinking (CT), and Inability to Understand the As-If (As-If), and are fully explained in Professor Frankenstein's "They Think Again". [1] Briefly I quote some definitions:

Insufficiency of Differentiation – an overall tendency to identify similarity with identity and dissimilarity with otherness, and as a result a tendency to use dichotomization as a means of organizing the child's universe of facts;

Weakness of Responsibility – the child does not feel responsible for his acts of thinking and learning: he is dependent on authority for answers to problems, he does not select from associated ideas;

Insufficient Rationality – Affective reaction, stereotypical thinking, prejudices, irrational preferences, belief in the "magic of words" all distort the meaning of apparently 'neutral' contents of learning;

Concretistic Thinking – emphasises examples rather than concepts, the present rather than time sequence, the manipulation of givens rather than recognition of intrinsic laws of universal validity;

Inability to Understand the As-If – symbols, analogies, metaphors, personifications, are seen as identical with their expressed contents, not their alluded meaning.

Specifically in TEFL this knowledge can be used to focus on particular items or aspects of EFL which currently are not being given due weight or importance and which retard achievement in the upper grades. In this article I would like to suggest how both aims – cognitive rehabilitation and better performance in English - can be pursued by adding, where appropriate, the rehabilitative approach to our other TEFL tools. In discussing the language skills I shall note the initial letters of the cognitive deficiencies they can be used to remedy.

What is the complaint of English teachers in the higher grades? The following list is anecdotal and subject to amendment: poor listening comprehension; poor reading comprehension, and in discussion of literature sufficient ability to describe a plot but small ability to analyse it; poor application of grammar (previously learned in drills); not enough vocabulary; poor written sentence structure and discourse organization.

In fact, achievement is so inadequate that it has been suggested that English should be dropped from the very weakest pupils' time-tables. Hawkins, in "Teaching Modern Languages Across the Ability Range",[2] points out that a similar suggestion (concerning French in English schools) stemmed from the view of foreign language learning as the acquisition of purely a communicative tool. Either you acquire it, i.e. can speak and write the foreign language, or you have wasted your time. It is harder to refute this than to reconcile oneself with an incomplete history or physics course, because a smattering of English is so patently more inadequate for its ostensible purpose – communication. If, however, the methods used in teaching specific language items serve to remedy deficiencies in broader cognitive areas, then the time and effort are justified. Indeed Hawkins claims that the learning of a foreign language gives more opportunity than other subject matters to compensate for those lacks or distortions that are peculiarly characteristic of the disadvantaged pupil, because remedial activities can be accepted in the FL that would be scorned in the mother tongue. Not coincidentally the weaknesses cited above overlap with those listed by Bernstein (he adds the muddled use of pronouns) in his account of the characteristic mother-tongue language problems of English working class children.

Having decided that English is worth including in the curriculum, the question is how to adapt one's methods so as to deepen the pupil's understanding as well as improve his language performance. Bearing in mind Frankenstein's categories of cognitive deficiencies (see above) let us consider how each of the skills listed in the second paragraph could be taught, not only by the usual methods but taking into consideration the didactic approaches described in his book as *Non-Inductiveness*, *Branching-Out*, and *Neutralising of Affect*. Crudely explained these expressions mean respectively: a process of transmitting abstractions or formulations to the pupils and then jointly considering their appropriateness; ramifying the definitions and exploiting digressions; and knowing how to cope with the emotions that interfere with learning. Of course, although it is desirable to have the improvement of a particular language skill as the main aim, naturally other skills will be involved; cognitive deficiencies may make the learning of a particular item more of a problem than at first supposed; and at all times affective reactions may colour and distort the pupil's cognitive grasp of the language item or unit. It is simply up to the teacher's judgement as to how, or how much, he should deal with any point in any lesson.

Listening Comprehension (and Speaking)

Pimsleur, quoted by Hawkins, lists three components which make up an aptitude for learning foreign languages: verbal intelligence, by which is meant both familiarity with

words...and the ability to reason analytically about verbal materials; motivation; and auditory ability. It is interesting that the latter is listed as a major component, because it is not always recognised as such by learners or teachers – perhaps because it is less measurable than proficiency in reading and writing. Yet inability to hear - and reproduce - English sounds is, if too gross, a handicap in both oral communication - accent is always commented on by a listener - and later in writing: a pupil who does not distinguish between *man/men*, *bit/beat* etc. is not going to interpret efficiently what he hears. And it is precisely the disadvantaged pupil whose aural perception has often been blunted by deliberate or unconscious 'unhearing' in a noisy or aggressive or demanding home. This inability is not only a perceptual deficiency which can be remedied by the acquisition of a skill; it is quite a conceptual challenge to a disadvantaged monolingual speaker to consider another phonemic set (CT) or to appreciate that some sounds which are very like Hebrew have totally unrelated meanings, for example /he/, /come/, /dug/ (add your own). It requires that 'boldness' or self-confidence which the disadvantaged child so lacks. If the teacher can encourage better reproduction of English sounds, by acting as a kindly model and by discouraging ridicule, then he restores confidence and increases the pupil's aural discrimination - which has a direct influence on his sensitivity to his mother-tongue - and improves his performance in English by making him aware of the possible consequence of mis-pronunciation - failure in communication, for which *he* is responsible, not the listener. (WR).

Ear training techniques which I have tried include the following:

a) *games* taken from the *ESH 2* work-book, involving recognition of similarities and differences between sounds and spelling, or the detection of patterns. This is good for five to ten minutes for beginners. The importance of these distinctions is shown by selecting sounds which have meanings, but once the point is made the exercises need not be meaning-related. (ID).

b) *Songs and poetry* are very good for English rhythms. Poetry is enjoyed but is not conceived of as different from song, no doubt because of the semantic breadth of /sir/, which has to be pointed out. Many children like belting out a song, but I personally do not care for the performance = volume equation unless each pupil is genuinely carrying the tune and not using the crowd to conceal his tone-deafness. (ID).

c) *Tapes* of stories and playlets are very good for the matching of sound to word, at a speed which is slightly more than they are accustomed to. If you make your own to accompany any text, you can have not only a dramatic narrative, but also sound effects which have to be interpreted and music whose emotional or narrative effect can be brought to the children's conscious awareness, itself a gain for pupils who mainly watch television and who are preoccupied with sight rather than sound. It is good for them to know that their affective reaction to non-verbal elements colours their cognition of language.

d) *Television*. Although they watch so much, they rarely see English programmes without subtitles. Nor are they accustomed to listening attentively to any programme. As well as the usual preparation before[illegible] and follow-up activities, a good deal of class discipline is needed during the telecast, but the genuine need

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to have an atmosphere of quiet attention is a virtue in itself. The point is made implicitly and explicitly that without it the class cannot follow the plot. They, not the teacher, become responsible for hearing the dialogue (WR). I do not know how many teachers have access to a video-tape machine - it is even better for this purpose. I usually halt the machine at the end of a sub-episode in order to elicit an account of what has happened (and to discuss the moral issues in the case of such programmes as the "Crime and the Law" series). The tension is high, they immediately use the vocabulary, and they are made aware stage by stage of the dramatic structure of the whole telecast - the change of scene, characters, point of view, emotional effect of music (As-If). Needless to say, both activities - the increased concentration on speech sounds, and the development of an interest in dramatic structure - are useful in mother-tongue situations.

e) *Discussion.* Free discussion may not be entirely useful. I think there is a danger of the teacher using free discussion as if it were discussion in Hebrew. If spontaneity is the aim, then other things have to be set aside, but if he wants to elicit rational utterances, thoughtfully considered and grammatically correct, then the discussion should be carefully structured. Pleasurable though it is, free discussion as a means of encouraging rational thought is a tool that is used more successfully in Hebrew. One should consider rather the methods used in TEFL that have advantages over first language teaching. The methods which are the most suitable for foreign-language skill acquisition may be remedial for cognitive activities in the mother tongue!

Reading Comprehension

Teachers (and pupils) complain that the latter cannot read, meaning that they fail to understand entire sentences because they move from word to word. I suspect this complaint is due to the ambiguity of 'read', which is understood as both decoding the printed symbols and grasping their meanings. I believe insufficient attention is paid to the decoding process when they first learn to read. Assuming the pupil has oral/aural familiarity with the vocabulary, he has to decode not only with accuracy but at a sufficient speed. If he decodes too slowly he has difficulty in grasping the meaning of an entire phrase, and will not understand sentences, let alone paragraphs, and still less the links between paragraphs. There can be no discussion of meaning if the sentence is not interpreted as a complete unit. This means reading accurately, at a sufficient speed, words whose individual meanings are already known. It is not always recognised that it is quite a challenge to reach this point. Sometimes the pupils are just not given enough reading material at the same level so that they do not have an opportunity to consolidate the vocabulary; they are considered to have 'done' Stage Two, for example, and are expected to cope with Stage Three before they are really ready. But children will not read unless they enjoy it. It is essential for later willing reading that at first the pupils should read intensively many easy texts, each of which is graded and also presents a different little

challenge which gives the pupil a sense of satisfaction and genuine achievement. Fortunately there are available more attractive beginning Readers than ever before.

Once decoding fluency is achieved, by whatever means, it is then possible to read longer texts, to grasp the thread of extended discourse and to consider deeper meanings. It is now that one can add the aim of cognitive rehabilitation to that of guided or extensive reading. Firstly it is not good practice to use a reading text for the teaching of grammar or too much new vocabulary. The thread of narrative is broken and the pleasure is spoilt. For that purpose a short text is better. If the story is followed as a whole it is possible to consider particular aspects of it, and it is then that the pupils' understanding can be deepened. Secondly, not every story which has suitable grammar and vocabulary is suitable for every teacher. Each has his own world view and what will amuse one will annoy another. Also, in looking for meaning he should try to be true to the story. Its intent should not be distorted in an attempt to extract a moral. At the same time the teacher should be alive to any opportunities of teaching one, some or all of those cognitive skills listed above. Since good teaching of reading comprehension as a language skill requires the reading of several long texts at more or less the same level of difficulty - 'plateau' readers as well as 'progressive' readers - the class energies can be focused on more than the struggle to understand the language and the plot. Here is an example of the hopefully rehabilitative treatment of a story which was on a school reading list, was available in the school library, whose language was at the right level of difficulty, and whose story was appealing to grade nine.

In "Nearer to God than Gold" (from *The Singing Wind*, a collection of short stories with tricky endings), an eighteen year old boy, brought up in an American desert, knowing only the harsh values of survival of the fittest and of the pre-eminent importance of gold, meets a pure blind girl who shows by her life that kindliness and cleanliness can be valued even more (CT). It is not great literature but it does hold interest, and the conscious primary intent of the author is shown in the title, with its echo of the folk-saying "Cleanliness is next to Godliness." However one can read more than that into the story by leading from the overt intent to what is implicit. Here the teacher's choice governs what the class gets out of it, and which area of cognition is involved.

Cleanliness alone is not a very inspiring value, since we all have taps. But in the desert context, which our children have been educated to understand, the preciousness of the water used by the girl raises our awareness of how it should not be taken for granted. Other values should be noted: the girl displays loyalty to her family and kindness to the strange boy, with whom the class identifies. Compassion is also shown by one of the two villains when he lets the boy escape, and this permits contemplation of the possibility of complexity in character (ID).

Up to this point the class with whom I was reading were in sympathy with this development. But when I asked them to consider the character of the boy, strong affect stepped in. Since the story was written from the boy's point of view the class naturally identified with him and perceived his character as desert-tough but entirely good. They accepted that in his circumstances he was dirty, that he was helping criminals, but when I defined his naive reactions to the girl's higher standards as the result of ignorance, they were indignant. I felt it was a useful lesson if they learnt to see other aspects of the

'cowboy' stereotype than those usually portrayed (independence, physical bravery, intelligence, stamina) without downgrading those same qualities which make him an ideal for boys. Possibly this was also a step towards accepting complexity in character in life as well as in literature. To put what happened in Professor Frankenstein's terms: since I did not make it a personal issue, the emotion raised by a negative view of a hero was calmed - "the affect was neutralised" and its distorting influence removed from the pupils' cognitive activity.

As a further reinforcement of the ability to objectify oneself, I asked them to narrate the story from the point of view of the more compassionate villain. Although I wrote above that it is better to keep grammar and reading separate, it just so happened that that week we had been learning Reported Speech. At the end of our reading they re-wrote the story (thus having to re-read it not only for plot but also for spelling) from another point of view (imagination, objectification), using a particular grammatical form (application of an item used hitherto only in exercises).

Another teacher could have treated the story differently, or better, but here I have tried to show how a text which initially was chosen for its suitability of language and literary tension can be developed for our second purpose, and how this will not detract from but rather add to the pupils' better language control.

Grammar

The procedure I like to follow (in common with other teachers) is to begin with an interesting situation or picture in order to introduce a grammatical structure; to drill it using varied lexical contexts; to write exercises; and then to suggest other situations, where its use is appropriate, for the pupils to write about. At some point during the writing stage I find it helpful to *present* the grammar as a rule. The rule sums up and formalises what the pupils have been doing mechanistically; and serves as a reference for further speech and writing at a higher level of understanding. This procedure is in keeping with Professor Frankenstein's suggestion that 'non-inductiveness' is actually more helpful than the discovery method. Furthermore the different structuring of reality is an eye-opener for the child who, because of concretistic thinking, has a limited time-consciousness. The Present and Past Continuous tenses give perfect opportunities for presenting time as a continuum (CT). It is true that discussion of grammar presents a problem insofar as we always have to remember that we should be teaching English, not talking in Hebrew about it. But in weighing the pros and cons the loss of English-speaking time is possibly out-weighed by the gain in understanding grammatical abstractions. Particular sentences take their place as examples of general rules. In a way this is a slight swing of the pendulum back towards traditional language teaching, towards language as *langue* rather than *parole*, but of course the practising teacher is never allowed to forget basic classroom necessities; and, as Wilkins[3] says, - though from the *parole* standpoint - she has to take parallel decisions on the presentation of grammar and the devising of drills.

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Vocabulary

The more, the better. But sometimes a pupil will use words without fully internalising their precise meaning. Perhaps English can help? For example /lehašil/ and /lišol/ are often confused, just as "borrow" and "lend" are by English-speaking children. If "borrow" and "lend" are used in exercises in order to add them to the pupils' English vocabulary the semantic distinction is made clear, the sounds are quite different and possibly help to fix the semantic difference, and possibly this will carry over to the semantic difference in the similar sounding Hebrew words. Nir and Nir[4] give the example of /hizhir/ and /iyem/ which were confused because of their indistinguishable semantic associations. Perhaps discussion and use of "warn" and "threaten" as English lexical items will clarify the meaning in Hebrew. Other examples showing how perceptual and conceptual distinctions in English can sensitize the pupil to semantic differentiation are

- words which are similar but not identical in sound, or spelling, and meaning e.g. hut, house, home (the last two not being distinguished at all in Hebrew);
- words which put in one category activities which are separate in Hebrew e.g. "wash" = /natal/rahat/šataf/
- words which make distinctions where Hebrew has one word, e.g. /lehazmin/ means both "invite" and "order";
- loan words which can be considered afresh in English and better understood e.g. "function", "ideology".

Furthermore, in order to learn vocabulary one must contextualise; and in producing new situations one can also present a conceptual task. This is done well in the NETA series, which introduces not only graded lexical sets, but puts them in a context which involves the basic concepts of time, space etc.

New words can also be considered as metaphors - how well do comparisons 'fit', and what are their limitations (As-If). For example, when reading "In the Beginning" (Longman's Stage Two) *roots* appears as something to eat, but we recalled its use in Hebrew grammar, and also the TV series of the same name where it meant cultural origins - and you can imagine what a spring-board that was! Frankenstein's term for this didactic method - *Branching-Out* - is itself a metaphor. This can be done judiciously at practically any time. Of course, the pupils have to recognize the relevance of an apparent digression; if not they may regard it as time-wasting - which is good or bad depending on how much they like learning.

Writing

Writing can only succeed if based on speech that has been internalised. Chris Brumfit, in his talk to teachers at the founding meeting of the English Teachers' Association in July 1979, argued for more fluency and less insistence on accuracy. My feeling was that although I agree one should not depress spontaneity by insisting too much on correctness, our pupils, by and large, do not suffer from the inhibitions that prevent fluency, however inaccurate. Reasons spring to mind – Israeli children are encouraged to speak up, the disadvantaged come from a background with a strong oral tradition, and English teaching

in the first three years places emphasis on the oral/aural skills. I feel the conventional method is still good. Early on they should write structured small pieces on stimulating topics, and build on this. It is in the move from controlled compositions to freer expression that the pupil is required to show more initiative and responsibility (WR) for thought, while manipulating the language skills he has learned. The need to organize several sentences or paragraphs obviously is helpful to his work in Hebrew. Perhaps the Hebrew and English teachers could work on similar or complementary areas? Perhaps the Hebrew teachers could note weak points in the organization of writing by individuals who could be helped by remedial work in English?

Affect

In the section on Reading Comprehension above, I described how the affective reactions of the pupils distorted their understanding of a literary character. I can recall other instances where the affective reaction of a pupil had to be handled carefully:

a. One of the situations for basic vocabulary building is the Family and the Home. For a child in an institution this was a worrying subject, not a source of reassurance. It had to be introduced in a rather general way, with no personal examples.
b. Modifying stereotypical sex-roles. We were using one of the early ESH books and had encountered the sentence 'Father is sweeping the floor' as an example of the Present Continuous. Scornful reaction from pupil... When I pointed out that the section was titled 'Mother's Day' he calmed down and was able to accept the sentence and learn the grammar. I did *not* enter into a discussion of the rights of women, but I did feel that his idea of the dignity of man had gained in flexibility.
c. We were using EHS 11 in Grade Nine, and were learning the section on polite forms of speech. When practising asking for things from different people, one girl refused to say "Would you lend me your camera?" to her father. All I could do was assure her that it was a perfectly normal request form and did not imply excessive politeness. I ought to add that while we were studying that section some pupils took to bowing as they came in! But that did not last long.

There is also the possibility that foreign language learners may find it easier to use emotionally-charged words than native speakers, "a foreign language allows the speaker to disassociate the spoken or written word from its emotional charge and associations: swearing or using obscene words in French is less charged to speakers of English than their English equivalents" (Green[5]).

The problem of affect "contamination" arises occasionally in the pupil-English teacher relationship, in a very special way. Compared to most countries where English is taught as a foreign language our schools are staffed by a high proportion of native English speakers. On the one hand a living language model is of irreplaceable value, on the other hand the teacher embodies or expresses attitudes which may or may not arouse a positive response in the pupils. A constructive working relationship between teacher and pupil can only be based on mutual respect. The latter is built on self-esteem or a positive self-image which the disadvantaged child so notoriously lacks. If the English teacher

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betrays ignorance of a background which he has never shared, and/or feels that by teaching English he is teaching a superior culture; or, which has happened, 'goes native' and adopts the street language which even the child who uses it knows is unsuitable for the classroom or the teacher – then he will arouse either resentment or disrespect, implicit or explicit. This will get in the way of cognition and objectivity in learning.

Limitations of space prevent a more comprehensive examination of the ways in which the rehabilitative approach can help TEFL, and this article is after all based on only one person's experience and shaky memory. I would suggest that if the socially-disadvantaged need a more suitable syllabus the following questions should be asked: Are the same cognitive deficiencies that have been observed in children learning Hebrew and other subjects in Hebrew equally observable in their English? How far is this linked with their achievements in acquiring English as a tool for communication? If the two areas are linked, what methods can help? Perhaps an adaptation of the most widely used textbook, or should a new one be written? What changes might need to be made in testing methods in order that the degree of both language proficiency and cognitive rehabilitation could be measured?

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4 Nir, R. and M. "Componential Analysis of Meaning and Its Contribution to 'Rehabilitative Teaching'" an unpublished paper delivered at a conference in Bristol, 1979.

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TEACHING LITERATURE TO SOCIALLY-DISADVANTAGED LEARNERS

by Mella Elammy

In his article "Notes Towards a Syllabus for Teaching English to Socially-Disadvantaged Pupils" (E.T.J. 20, November 1978), Raphael Gefen mentioned only briefly Intensive and Extensive Reading. I would like to enlarge on this topic and explain why I refer to Intensive and Extensive Reading as "Literature".

In teaching socially-disadvantaged pupils in Grades 7 and 8, I have found it very rewarding to use simplified books (Longmans) usually used for *extensive* reading as ***intensive*** study-material in class. I refer to these books as "literature" because many of them are simplified classics or other stories of great literary and cultural value. In our school, we obtain these books (in my case Stages 2 - 4) from the British Council Library in whole sets so that all pupils have the same text in front of them. Additional sources for reading material are the ESH READERS 6 and 8, where there are famous stories from Greek mythology and short stories by famous authors, and the Television Books "Debby in Hospital" with stories adapted from Hemingway and other famous authors. For Poetry, which I also try to include in the program, I copy (on stencil) poems from "MORE STORIES AND POEMS" (ESH Intermediate Series) which carries a beautiful collection of the most popular poems and ballads by British and American poets. Some of these are very suitable for young learners.

When teaching literature, the teacher's most important task is to arouse the pupils' interest and enthusiasm, so that they will want to read the book or the story and to learn more about things they know only vaguely. Their emotions have to be touched and applied to the contents of the books. Their interest in the stories must relate to their ability to grasp new situations, new emotions and experiences and to their desire to learn facts; in other words, they will be able to widen their horizons, develop logical thinking and, last but not least, improve their English. The books should provide them with food for thought and imagination and add ethical and aesthetic values to their characters. In order to do all this, you have to create a relaxed atmosphere and turn the lesson into a pleasant experience.

Socially-disadvantaged pupils are very sensitive to strong emotions such as love, hatred and envy. They are great advocates of justice and fairness and find it easy to identify with the helpless, the ugly and the depressed, as for instance, in "The Prince and the Pauper", "The Hunchback of Notre Dame", and the dwarf in "The Magic Slippers" by Oscar Wilde. They love stories about distant countries with new landscapes and strange adventures, such as in "*Around the World in 80 Days*", by Jules Verne (Stage 3) "*Stories from Ancient China*" (Stage 2), and "*The Mystery of the Island*" (Supplementary Reader Stage 2), to mention only a few.

These pupils are very interested in ancient history and are very proud when they feel that they have added new facts to their general knowledge, when they read "The Last Days of Pompeii", "A Journey to India", "Stories of the Greek Heroes" (Stage 2), and the beautiful stories in ESH 6 about Greek mythology.

Crime stories are very popular, for example "The *Hand of the Law*" (Pleasant Books in Easy English) and of course "*Emil and the Detectives*". This book combines the interest in the solution of a problem with the personal interest in Emil's fate. They identify with Emil and his friends, who help him find the thief and return the money that Emil's hard-working mother had saved for Emil's grandmother.

Strong emotional interests are satisfied in "*Little Women*", "*David Copperfield*", "*Oliver Twist*", "*The Black Tulip*", "*Lorna Doone*" and many others. These books in particular lend themselves very well indeed to background study, such as the Civil War, educational institutions in nineteenth century England (Oliver Twist), the Industrial

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Revolution, conditions in Paris in the 15th century, etc. All these books help pupils to attain another important aim - to acquaint them with new cultures, new landscapes, new customs and habits. They learn about the clothes people wear in different countries and the change of fashions. We also added *music* to our program when we read a story in one of the ESH Readers about the violinist *Jasha Heifetz* and another one about *Gershwin*. I asked the music teacher to let the pupils listen to a Heifetz record and to a recording of "Porgy and Bess". They enjoyed this experience, and we also sang "Summertime" in class. There is no need to point out how important this is for socially-disadvantaged pupils who have no opportunity to listen to classical music and opera at home.

Teaching Literature Effectively

Here are a few hints based on my experience of teaching literature to this pupil-population:

Step 1: Introduce the book or story and the author

The teacher talks to the class a little about the author and his period (in Hebrew). Then one or two pupils are assigned to look up the biography of the author in the Hebrew Encyclopedia and give a talk in class - in Hebrew, but then summarized on the board in English and copied into the notebooks. *Example*: "Charles Dickens lived in England in the nineteenth century. His family was very poor. He wrote about poor people. He wrote with a lot of humour." The talk about the book by a pupil can be given either before the book is started or alongside it. When introducing the story, try to give a vivid picture of the background in order to arouse interest and to make the pupils want to know more about it. All this takes up a lot of time, but it is worth your while! And always bear in mind that socially-disadvantaged pupils require more time to learn and to absorb than pupils from superior social backgrounds.

Step 2: The Teacher begins to read, aloud and clearly, and with as much dramatization as possible.

The intonation and diction should be very clear and impressive. If necessary, read a whole chapter or a whole paragraph, depending on the contents. Sometimes it is necessary to tell a bit of the end of the story or let the pupils guess about the end.

Step 3: While reading, the teacher explains difficult words or expressions in Hebrew.

Pupils love to be read to and they appreciate it very much. Therefore, it is better not to interrupt the reading too often but to explain the contents in general terms. Do not be afraid of using Hebrew; in the course of a year's study this will be less and less necessary.

Step 4: Pupils read aloud.

First the best readers read, then the weaker ones. Each pupil should read a few sentences, not too much at a time because pupils easily get bored when they hear the same person for too long. Besides, it is a good means of holding the class's attention when you change readers more frequently.

Step 5: Check comprehension.

There are several ways of doing this: (i) the teacher reads a sentence in *Hebrew* and asks the class to find it in the text and to read it out loud. This is like a game or a quiz, and pupils like it very much; (ii) pick out difficult words, ask for their meaning, write them on the board and later let the pupils copy them into their notebooks under the heading "New Words" - plus the name of the book of story; (iii) the teacher gives the idea of the paragraph in her own words and pupils have to find the exact words in the text.

Step 6: The teacher reads a new chapter or paragraph.

In some cases it is better not to explain too much, especially if it is a thriller. It is better to give the main idea or to say only a few words of explanation and then to go on reading. At a later stage, pupils read part of the books at home.

Step 7: Summing Up.

This can be done in several ways: (i) at the end of the lesson (all the steps mentioned above are not to be done in the same lesson!), write one or two questions on the board and let the pupils answer them, first orally and then in writing. The teacher writes the full answer on the board and the pupils copy. For the next lesson (homework) they have to learn the question and answer by heart for a dictation. You have to leave enough time for the writing and have several pupils read the questions and answers *from their note-books*, in order to be sure they have made no mistakes. (ii) assign a reading test of the material read in class. Point out to the pupils that they have to practise reading at home and be able to read well in class. (iii) assign a few lines (preferably dialogues) to be learnt by heart and to be spoken in class. For pupils who find it difficult to learn by heart, assign less; for those who learn fast and easily- give them more to learn. In class, first check pupils one by one and then let them act out the dialogue. This is excellent speech practice and also makes them more aware of the story they are reading. Again, you have to devote a lot of time to this activity - in a big class of about 40 pupils, this takes more than one lesson. Of course, you cannot devote the whole lesson to testing, so you have to test a few pupils each day.

Step 8: Summary

Whenever you finish a story or a book, write a summary in class. This summary is a *guided composition*. If the story is a long one, do it in two or three parts. This again takes time, but it is very gratifying. The teacher writes on the board the name of the story - Part I. Then, together with the class, a short summary is written, not longer than six sentences. There is no need to use only structures already studied in grammar. You can use the Passive or the Present Perfect and no harm will be done. When the summary is on the board, let the pupils read it several times, first from the board and then from their notebooks. Check the spelling of new or difficult words by letting pupils spell words aloud. The summary is given for homework as dictation and as learning by heart. In class, I hand out paper and when all the pupils are ready I say "Begin!" and they write from memory. They have to finish at a fixed time - about 10-15 minutes, depending on the length of the paragraph. The pupils then pass their papers to the front row and one pupil in each row hands the papers on to me. When we have finished Part I, we do Part II and then Part III in the same way.

Step 9: Final Test

When we have finished a book, I usually give a "Book Report" as a test. The pupils have to answer questions, which I have written on the board or prepared on a stencil. Most questions have already been answered in some form or other during the study of the book. I sometimes give the pupils seven or eight questions to prepare at home in writing. We check them very carefully in class (not in one lesson) and for the test I choose three or four questions from this list. The pupils do not know of course which questions I am going to choose. In order to add an element of tension and competition, I add *one* question at the end of the test that I have not given before. This is optional; but the pupils who are able to answer this question are given a higher mark.

Poetry

I have not mentioned anything here about the teaching of poetry; I would refer the reader to Dr. Dan Vogel's article "A Plea for the Teaching of Poetry" (E.T.J. 21, May 1979), which I heartily agree with and recommend. My only remark in connection with poetry is: DO NOT "KILL" A POEM BY DISSECTING IT TOO MUCH. Let the pupils absorb the beauty on their own. But I do demand that they learn the poem by heart (the whole poem if it is short, one or two stanzas for a longer ballad).

GROUP-WORK AND READING COMPREHENSION

by Asher Harris

The basis for the following article is threefold: a workshop on the subject at the Bar Ilan University Summer Course in 1978, practical work in the classroom during the last academic year and a lecture at the Haifa University Summer Course this year. The favourable response and interest expressed by the participants in these two courses, and the satisfactory results attained by the classroom encourage me to present some suggestions for exploiting group-work in preparing pupils for the Bagrut Examination in Reading Comprehension. The work we did together in two 12th grade classes in 1978/9 was designed to help the pupils in tackling an unseen passage by explaining and drilling various techniques. This has nothing to do with all the specific teaching work done during the years preceding the examination: the reading, grammar, literature, conversation and all the other normal classroom activities are taken for granted. But over and above all these, the pupil needs both moral encouragement and practical hints to bolster his already failing self-confidence when he is faced with an unseen passage stocked with all the well-known difficulties, new and unfamiliar vocabulary, long, involved sentences, subject matter often only barely acquainted with even in Hebrew. No wonder the first reaction of the majority of our pupils after their first reading is, "לא מבינים".

Many of them, and indeed many teachers too, believe that the main or only difficulty is vocabulary, and I have often had to explain why I do not give the class 10 or 20 new words to learn each lesson. Assuming 120 effective lessons a year, that gives about 2500 in the last two years at school. Even were each pupil to learn 20 new words perfectly each lesson, he would only know another 5000 at the end of 12th grade. A very superficial check of the last two or three years' comprehension passages will show that the vocabulary of "Dogs" (1977), "Collecting" (1978), and "Transistors" (1979) (my titles!) is so varied that it is doubtful whether the 5000 words my pupils, or yours, learnt, would have helped them very much. Better, by far, to teach them, or get them to learn by themselves, a number of techniques that will stand them in good stead whatever the subject matter and despite all the other difficulties.

Before listing some of the activities a group might undertake, I would like to suggest encouraging the practice of reading the questions *before* reading the passage. If there is sufficient time (as I believe there is in the Bagrut Examination), I exhort my pupils to read both the stem and the four options. If there is a feeling that the time will not suffice, at least read all the stems. In this way the pupil can get some idea of what he is looking for. Since the questions are usually framed in simpler language than the passage itself, reading them first may help him to unravel some of the more complex phrasing of the passage. He may be able to isolate the appropriate lines containing the answer; he may even stumble across the correct answer during the first reading. Occasionally, one or more of the distractors are so obviously wrong that it is not even necessary to refer to the passage in order to discount them; what's more, reading the passage may even cloud the obvious inconsistency or illogicality of the distractor. For example, Question 13 in

Version A of the 1979 Reading Test – most pupils would recognize that answer c) is hardly correct, yet after reading the passage and understanding little, and that little very dimly, many examinees in fact plumped for that very option. The question was: "The greatest advantage of radio.....is: c) radio can teach people who live high up in the Andes mountains.

Here, now, are some of the stratagems worked on by my pupils in their groups. The tasks assigned are typed on different coloured cartridge paper ("Bristolim") for variety, and are distributed to the groups on the basis of my knowledge of the relative difficulty of the task and strength of the pupils in the group.

Group 1 Block out all the words you do not know. (N.B. Even if only one member of your group does not know a word, block it out.)

What information can you now learn from the part that is left?

Prepare a short report for the class.

(*Note*: It should be explained that this task must be carried out literally and fairly quickly. Stronger members of the group must not waste time explaining "hard" words, thereby nullifying the intention of this exercise.

It is not always necessary or even advisable for the groups to report their findings to the class. A lot depends on time available.)

Group 2 Make a list of TEN words that you would like to have explained, or that you would like to look up in your dictionary. (N.B. Ten words from the whole group, not ten words each!)

(*Note*: The dictionary must be used sparingly and, as a rule, only at the end, when all other resources have failed. This also implies that class time has been spent on familiarising the use of an English-English dictionary, an indispensable skill.)

Group 3 Make a list of all the names in the passage. Find out who or what they are. You may use the school library and any reference books you wish.

Prepare to report your findings to the class and explain what help names can give towards understanding a comprehension passage.

Group 4 Answer the following general question:

"....."

Mention at least *three* points which support your answer.

(*Note*: The question should be as comprehensive as possible, requiring only the most superficial understanding of the passage without entering into more details than the supporting points require. For example, on the last Bagrut Reading Comprehension Passage the question might be:- "Does the writer of this passage think that transistor radios are on the whole good things or bad?")

Group 5 Examine the following two (or three or four) sentences.

a) ..... (Specify line numbers)

b) .....

What is the *main* clause in each? What do the other parts of the sentence do?

Prepare to explain your answers to the class.

(*Note*: One of the major difficulties is certainly that of following the drift of the sentence, recognising embedded clauses and their functions. Any time spent on this problem will be amply repaid in both comprehension and composition work. (See Jupp and Milne in book list appended.)

Group 6 Find one idiom in each of the following paragraphs:

A, ...

Find out what they mean (you may use your dictionary) and prepare to explain them to the class.

Group 7 Compose five "Wh" questions based on sentences in the passage.

Alternatively:-

Compose "Wh" questions from the following sentences taken or adapted from the passage:

a) .....

b) .....

(*Note*: If sentences are adapted for the purpose of this task, care should be taken not to simplify the sentences – your pupils will not thank you for this!)

Group 8 Find a key sentence or phrase for each paragraph. Prepare to explain your choice to the class.

Group 9 How does the writer connect each two consecutive paragraphs?

Alternatively:-

Find words which the writer uses to connect sentences or paragraphs.

Prepare to share your findings with the class.

Group 10 Answer the following two (or three) Multiple Choice Questions (taken from the set questions) and prepare to explain to the class why your answers are correct and why the other answers are incorrect.

(*Note*: It is advisable, but not essential, to choose content questions rather than vocabulary or grammar questions. Also, see Smithies in book list.)

Group 11 (If this is not one of the Multiple Choice Questions) The most suitable title for this passage would be a) .....
b) .....
c) .....
d) .....

Prepare to explain to the class what you base your decision on.
Alternatively:-
Compose a suitable title for the passage, and discuss your suggestion with the class.

There are of course, many other tasks which could be devised to help pupils overcome their natural and understandable fear of the "Unseen". Getting them to work on principles will, if undertaken consistently and constructively, yield better results than trying to cover as many passages as possible in the limited time available. As in the teaching process in general, it is important to explain to the pupils in advance what they are going to do and why, and show them afterwards what they have, in fact, achieved. In this way, even the weakest of our pupils can be given a certain amount of self-confidence to survive the first black sinking feeling of utter helplessness when confronted with an English "אנסין".

To conclude, I append a list of books which I have found useful in the classroom and for myself.

Jupp, T.C. & Milne, John. "Guided Course in English Composition." Heinemann, 1973. A very good introduction to some of the simpler forms of complex sentences and the first one I have found that actually produces good compositions in classwork.

Eynon, John. "Multiple Choice Questions in English." Hamish Hamilton & St. George's Press, 1974.

Marchant, Jenny. "Easy Comprehension Practice in English." Hamish Hamilton & St. George's Press, 1975.

– "Reading Comprehension Passages in English." English Inspectorate, Ministry of Education and Culture, 1976.

The above titles contain useful passages with a wide variety of Multiple Choice Questions.

The following titles contain teaching material in varied forms in addition to passages for comprehension and Multiple Choice Questions.

Bhasker, W.W.S. & Prabhu, N.S. "English Through Reading." Macmillan Education Ltd. 1976.

Lieberman, Trudy (Editor). "Revised Intermediate English." Hebrew University, 1975.

Maley, Alan and Duff, Alan. "Beyond Words. Certificate Reading and Listening Skills." Cambridge University Press, 1976.

Merat, F. & Fabre, M. "Creative Reading and Writing." Collier Macmillan, 1976.

Smithies, Michael. "Advanced English Comprehension Texts for Science Students." Collier Macmillan, 1972. The passages in this book are well beyond the level of our pupils, but the author adds two valuable points. First, in addition to the normal four options he has e) all of these
f) none of these, thereby making six options. Secondly, he explains why the correct answer is correct and why all the others are wrong.

Whiteson, Valerie. "English in Context." E.U.E. Ltd. Wolsey Hall Oxford Representatives, 1975.

– "Reading and Thinking in English. Discovering Discourse." Teacher's Edition. Oxford University Press, 1979.

Book 3 of a new set of four containing many useful ideas and approaches though here again the passages are rather advanced.

(Editor's note: teachers will probably find the book "BAGRUT examinations in English 1976-1978" useful. See the notice in this issue of the JOURNAL.)

TEACHING WRITING TO HIGH SCHOOL STUDENTS

by Anita Erlich

I wish to discuss a method of teaching writing to students which has been tried and proven successful with a 12th grade English class at the Hebrew University Secondary School. The method is called "organic" writing and is based upon the educational approach and excellent results achieved by Sylvia Ashton-Warner in her work with Maori children in New Zealand. Her theories were then applied to the teaching of writing to high school and college students by May Harding at Southern Connecticut State College. I, as a student of this method, was so impressed that I decided to try it with my own students of English as a foreign language.

"Organic" writing comes from within; it is an expression of what is in the mind the inner thoughts and feelings of the individual. Essentially, it is a process of talking out on paper about anything and everything which is important to that person. It is the recognition that every student has a line of thought, and the teacher must be patient and wait for him to find it. "Organic" writing does not, as the term might imply, neglect form or care in writing, nor is it a stream of consciousness or therapy. It is also not "creative writing" where there is a close critical analysis, competition, and a rather intellectualized approach which tends to scorn simplicity. It is simply a direct, clear word coming from the inner person about his thoughts and feelings.

Organic writing does not start with form but goes toward form. In the process the writing takes its own form and style. Organic writing is gradual - there is no such thing as instant vocabulary, instant grammar, instant structure. It evolves out of constant writing.

The assignment is to hand in weekly (in my case it was bi-weekly) a piece of writing on any subject. There are no topics given. Students are encouraged to think of themselves as writers and to constantly be aware of their surroundings and their thoughts and reactions. They are told to write about what concerns *them* and not what concerns Teacher. They are encouraged to try different forms and areas. Their only obligation is to write. The writing is written on stencil paper and handed in by a specific deadline

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and the teacher sees to it that copies are made of each piece of work. (Enough for every-one in the class). On the day the writing is to be read the students find the printed work stacked on the window ledge. They take one of each and sit themselves down in a circle. The works are then read aloud in the random order in which they have been placed. There is also a piece by the teacher who participates in this project as a fellow writer. After reading all the papers of the day, each person has a chance to respond to the papers he liked or to ask questions about those he did not understand. The aim here is positive reinforcement and not negative criticism.

Every few weeks there are individual conferences. The past few papers are discussed. Our purpose is to correct the errors the student has been making and to guide him towards self improvement. No grades are given on the individual pieces of writing, but lots of informal comment, plenty of encouragement, appreciation and attention.

The abundance of writing tends to make the student discover his own thoughts and skills as a writer. As a student of English as a foreign language he develops an ease and comfort with the language which has hitherto been stiff, formal and dull. Aside from the didactic benefits of this method one cannot overlook the equally important educational ones - the individual's self esteem is heightened when he realizes that he too has something to say, an audience that is willing to hear him say it, and that he too can write. When the students read aloud they become good, clear readers. When they listen to the works of others they become respectful listeners.

The students who participated in this project this past year wrote some wonderful things. The topics they chose ranged from political issues, television shows, the meaning of love, dreams, and being a vegetarian. Some tried their hands at poetry, others at humour and satire. It was fascinating, pleasurable and hard work. To my mind, it was very worthwhile.

Below are several pieces of writing which I've included as examples of the work done. I could have included many, many more.

What is Love - Tali Weiss

To love a country is to be willing to give it everything. It is to fight for its sake and give body and mind to it. Love for a country is something bigger than just the common little man. This love is expressed by the wish to sacrifice oneself for it. This love grows when one visits the many beautiful places in the country.

To love an object is not to want to be separated from it. It is to put it on your table and look at it all the time even when it is worn out, gets dirty and is torn.

To love a song is to whisper it slowly when you feel sad or happy. To love a song is to buy the record or the book in which this certain song or poem is printed, but never to hear it or read it when someone you don't like is around. To love a song is to want to share the experience of reading or hearing it with someone you love.

To love a child is to take care of him. It is not to mind changing his diapers. To love a child is to forgive him when he tells a lie. To love a child is not to expect him to be thankful when he is a grown-up.

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To love a man is to want to make him happy. It is to give everything without expecting to be given back. In love everything is a present. To love a man is to trust him and to be secure when he is around. To love a man is a combination of all the feelings of loving a country, an object, a song and a child and to direct them to that one man.

"She" - Daniel Tamir

She has beautiful eyes, a wonderful shape, and an exciting color. When I'm in a bad mood she doesn't interfere, and when I'm happy she likes to share it with me. She criticizes many people by her look. Although she is a great snob, I love her.

When she walks in the streets with her sad eyes behind her black glasses, drivers stop to "put an eye" on her. She's gotten used to it, I haven't.

We both like the winter and especially the snow. When the snow flakes fall she runs outside and we roll over together on the white soft carpet.

The truth is that she doesn't like my friends and all my efforts to make them be friends were in vain. Like all females she's always on a diet, but everyone think she's the most beautiful St. Bernard in town.

Trying to Write - Dahlia Levy

I sat near the window. On the table lay a blank sheet of paper. What shall I write about?

I raised my head and gazed at the barren Judean Hills stretching to the horizon. The sky darkened; heavy clouds formed shadows that seemed to be chasing each other. The wind carried the sound of the Muazin from the nearby Arab village. A black flock of Ravens rose suddenly from a nearby valley, scared by a sound unheard by me.

Everything was so silent; it was a pity to break away from this tranquility. So I left the sheet of paper - unmarked.

Colors

Red is a strong color.
Red is the color of the blood
in the man's vein.
Red is the color of life.

Black is a dark color
Black is the color of the war,
and the color of the nights.
Black is a sad color.

Yellow is a strong color
Yellow is the color of the sun,
and the fire, and the sand,
Yellow is a bright color.

Green is nature's color.
Green is the color of the fields,
the grass and the trees.
Green is a quiet color.

White is a nice color.
White is the color of the foam,
and the color of the angels' wings.
White is a good color.

Blue is a cold color
Blue is the color of the sky,
and the color of the big mountains,
Blue is the color of the wonderful sea.

NEWS FROM EVERYMAN'S UNIVERSITY
EVERYMAN'S ENGLISH – SECONDARY LEVEL

by Yael Bejarano

Introduction

Poor achievers need encouragement to help them gain confidence in their ability to learn English. The Open University "Everyman's English" team has come up with a modular course which can be tailored to specific individual needs and pace of learning.

"Everyman's English - Secondary level", as all other Everyman's University courses, is basically a self-study course. The course covers the material taught in grades 10 - 12 in high schools and includes:

a. 26 language units accompanied by 26 telecasts based on the BBC series "People You Meet".
b. Reading Comprehension units accompanied by cassettes and two telecasts "Mission Impossible".
c. Literature for the 5 point Bagrut - accompanied by cassettes and radio programs.

Description of Target Population

The course was originally designed to reach

a. People who, for various reasons, did not finish their formal Secondary School education and are preparing for an External Matriculation Examination in English.
b. People who are preparing for academic studies at Everyman's University.
c. People who learn for advancement at work.
d. People who simply learn for pleasure.

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Inasmuch as the course has been successfully taught for four Open-University terms, we have come to the conclusion that other people could also benefit from it, and that it could be adapted to different frameworks, such as

a. part of the curriculum of vocational schools where the number of frontal hours available does not allow thorough teaching, reinforcement and review of the material.
b. extracurricular courses for those weaker students in secondary schools who are preparing for the Bagrut Examination.
c. courses for "Bagrut" or "Gemer" in Community Colleges (מכללות)
d. those schools where the shortage of teachers of English is acute - the teacher might change but the material will stay the same.

Pilot Projects

To check the effectiveness of the program as outlined above, the material has been tried out in several places.

a. *Vocational Schools and Classes*
Bet-Shaan; The religious and non-religious High Schools; The language program was used successfully as is with the more advanced classes, and with some modifications when adapted for the weaker classes.
The experiment which has been planned for two academic years and which will continue this coming year as well, has proved to quite effective;

b. *Academic Classes* -
The literature material has been used successfully in many secondary schools all over the country, including the Arab sector.

c. *Extracurricular tutorials* - (שעורי עזר)
(i) Report on experiments with secondary schools. During the academic year 1978-1979 we conducted tutorials in several schools in the Tel Aviv area -

Ironi Yod-Dalet	-	Tel Aviv
Herzlia High School	-	Tel Aviv
Shazar High School	-	Bat Yam
Yeshiva Tichonit 'Bar Ilan'	-	Tel Aviv

Students reported that they found the course useful but were overloaded at times of pressure in school.
It was therefore decided that this year courses of this kind will be started in schools in October and will close before Pessah.
(ii) Description of the Method. The students are first tested and then divided into groups of 15 - 20 each. Then, with the level and the specific needs of the group in hand, a curriculum is worked out.
The students meet with their tutor once a week for two hours (120 minutes), during which time they:

1. *resolve* those *difficulties* which they may have encountered while doing their work at home.
2. *prepare* for the following unit and watch the telecast.
3. develop their *oral skills*;
   Speech is practiced by means of oral drills, role-playing based on the telecasts, guided and free conversations.
4. develop their *writing skills*;
   The writing skill is taken care of in the "Guided Writing" section which appears in every unit of work in the course. This is further developed by writing paragraphs or guided compositions in teams, which will generally be a follow-up activity to the conversations held in class.

Reading Comprehension is dealt with thoroughly within the course, in a section accompanying every language unit.
Due to the nature of the course, the students are expected to work about 4 hours a week at home and are encouraged to do so in small study groups.
Some of the written exercises are self-assessed with the help of the key to the answers which appears at the end of the unit; others are checked and assessed by the tutor, and return to the student the following week.
Since the written work is one of the means of student-teacher interaction in the course, it is corrected very thoroughly.
The students take a multiple-choice test after every three units of work and a final examination at the end of the course.
An attempt is made to give the students the feeling that the additional help which they get from us is not an obligation but a privilege and therefore worth taking advantage of. After all, these are subsidized courses.

For further information please contact

Everyman's English Team
Everyman's University
16 Klausner Street
Tel Aviv
Tel. 423222

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NEWS FROM THE INSTRUCTIONAL TELEVISION CENTRE

by Dvora Ben-Meir, Sheila Been, Sionah Kronfeld

Summer Courses

During the month of August, teachers from all over the country participated in special seminars devoted to *English by Television*. Besides the courses arranged in each region by the English Inspectorate, a nation-wide in-service course was held at Gimnasia Herzlia from August 20-23. One day was devoted to each class, from Grade 5 through Grade 9. The teachers who attended were given necessary information for the coming school-year regarding the various television programmes, had the opportunity to view telecasts and were able to purchase pupil's books and teacher's guides on the spot. Our special thanks to all the counsellors who participated in giving this in-service course.

The 7th Grade Programme

This is the second year that "Gabby and Debby" is being used in the classroom. A decision was made this year to provide two separate time slots for the Regular and the Alternative Programmes. The Regular Programme is broadcast on Monday and Tuesday, and the Alternative Programme on Wednesday and Thursday. This will provide more time for pupils using the Alternative Programme. Teacher's Guides for the Regular and Alternative Editions are now on sale. The scripts of all the five telecasts in the series appear in the Alternative Teacher's Guide *only*. Both Teacher's Guides provide essential information for all teachers, plus ideas, games and worksheets for the utilization of the Pupil's Book and telecasts in the classroom. Teachers are also advised to make full use of the Multi-Media material prepared for the "Gabby and Debby" series. Large picture blow-ups of the characters and the settings of the series are available at "Sifri" Bookshops.

The Upper Division Programme

A new programme is in the planning, hopefully to be available for the school-year 1981-1982. The planners are hoping to produce a full multi-media programme which will be appropriate both for high- and average-level achievers. Further information will appear in future issues of the JOURNAL.

Afternoon Telecasts – לימוד חוזר

This is the second year that pupils are given the opportunity to view telecasts in the afternoon hours.

Grade 5 telecasts are broadcast on Wednesdays at 3:40.
Grade 6 telecasts are broadcast on Mondays at 3:20.
Grade 7 and 8 telecasts are broadcast on alternate weeks on Thursdays at 3:20.

We trust that teachers will make this information available to their pupils.

We would like to take this opportunity to wish all the devoted and hardworking teachers who use *English by Television* a successful year.

"English by Television and Foreign Language Learning" by Estelle Friedman

This book, recently published by the Centre for Educational Technology and distributed by "Sifri", gives an over-all view of teaching English by Television in Israel. Contents include: the Role of Television in the Overall Scheme of Learning a Foreign Language, English by Television and the Listening and Speaking Skills, English by Television and the Teaching of Grammatical Structures and Lexical Items, English by Television and the Teaching of the Reading Skills, the Role of the Classroom Teacher, Catering to Different Pupil Populations, Everyman's English, From Concept to Screen. The book costs IL. 50 and can be ordered from "Sifri" via any bookshop.

LETTERS TO THE EDITOR

Sir,

At a meeting of teachers in Tel Aviv, the problem of the Listening Comprehension test was brought up and it was suggested that the examinees be allowed to look at the questions before hearing the reading. I would add a further thought: it seems that the switch from Hebrew straight into the passage itself is too sharp. Maybe the instructions could be repeated in English, or a couple of sentences of introduction be inserted before the actual reading of the test passage – instead of saying "This is the first reading" *in Hebrew* why not have it said *in English* simply in order to attune the listener's ears to the change of language?

Asher Harris, Pardess Hana

Sir,

How would you react under the following provocation: wax hysterical, or go historical? Nobody has done the assignment - the reason, a big history test is pending. You might choose to be adamant and insulted, thus isolating yourself from the students' world or, seeing the way the wind is blowing, tack and turn to steer your ship into a safe harbor. Fine! A test in history! You show an interest by posing a few questions: persons, places and periods. A few items are put on the board and questions are invited. You are ready to forego the prepared lesson in order to lend a hand in this, their trying hour. You are now on their side, their wavelength.

The next day you inquire whether anyone went down in history or was pulled up by the review. you have "sacrificed" an hour and gained the eternal friendship of the class. This is only the improved cadenza of your concerto performance, however. How about the entire prepared piece?

In situations where students have an ongoing special interest: be it music, art, planes or politics, productive lessons can be fashioned around them.The following takes place in a parochial framework, but the application is boundless. A yeshiva high-school, the great common denominator - the Bible. The week begins with a Bible-Quiz based on the weekly portion.

1. numbered slips bearing questions are distributed.
2. difficult words are listed on the board.
3. each student tries to write the answer at his desk; the teacher circulates and comments.
4. two volunteers step up front.
5. questions are fired; questioner looks his victim in the eye (the most often-heard question in the game is "Would you please repeat the question?")
6. a tally is kept on the board; you are the referee to decide contested points and heated arguments.

The atmosphere is charged, interest rides high. Best of all, the teacher is no longer raising a foreign flag in a Hebrew sea.

Jacob Karsch, Kfar Haroeh

Sir,

When teaching English to less-able learners, I have found that their favorite reading material is, understandably, about themselves! They are always pleased to see their own names in large letters on the chalkboard. So I have used their names in the following ways:

what I did	how I did it	why I did it
wrote names of pupils on chalkboard at the time they entered the classroom	written in order of appearance	as recognition that they came to the lesson on time
wrote names of pupils on chalkboard at "game time"	written in "free form" to fill all available space on the chalkboard	for copying onto pupils's piece of paper ruled into twelve squares. Twelve names are selected, and then the teacher calls out *all* names on board for bingo-type game.
wrote names of pupils on chalkboard for dictionary practice	written in random order	for copying and alphabetizing by first letter (and, perhaps, by following letters as well).
wrote a single name on the chalkboard	no predetermined manner	for whole-word recognition
wrote names of motivated pupils on board	written as pupils volunteered	as confirmation of a teacher-pupil agreement regarding homework preparation
wrote private or family names on chalkboard	grouped by first letter	to teach initial consonant sounds

The underlying objectives of these methods remain the same: to teach *writing* of Hebrew names (using Latin letters) and to teach *reading* of words already quite familiar to less-able learners.

Surely, readers of this letter can add to the list of methods from their own teaching experience. The material is unchanged, yet ever-new: your pupils' own names!

Mattityahu Birnberg,
Zichron Yaacov

Dear Sir,

Having overcome the problem of "what to do with the children", I joined about thirty other English teachers in a seminar which was held at the British Council, 29-31 July, 1979.

I arrived at the British Council on the Sunday morning and found that I was not the only one who had no idea what the seminar was about. Which just goes to show how thirsty we English teachers are for knowledge and information which might help us in our work.

Chris Brumfit and Alan Maley undoubtedly presented us with a variety of ideas for the background theme of "Fluency first, accuracy second". A special atmosphere was created as we all uninhibitedly took part in the activities designed to show us that communication and production should come first in our classroom goals.

The exercises aimed at developing listening comprehension skills were novel and humorous, but let's face it, the average teacher does not have easy access to so much taped material. I think the grid system presented in these exercises provides the pupil with a good training in pinpointing important details in passages he listens to. This system is preferable for lower grades, building up at a higher level to the type of questions demanded for the listening comprehension of Bagrut-type examinations. Those who were present will remember their reaction to the provocative heading of one such exercise – "How are you in bed?"

In the three days of wholehearted participation of all those present, inspectors and teachers as one, we were on the receiving end of classroom activities, the learners instead of the teachers. The system of experiencing first through someone's presentation, developing our own ideas from such an exercise, followed by discussion and instant feedback worked well and was very profitable.

The parting promise made to us by Harold Fish of the British Council to keep us posted and provide material has already been fulfilled in part. I hope that the good work begun during this three day seminar will continue and that the teachers who took part will pass on their experiences to their colleagues in the various schools.

Most of us who attended came away from the three lively sessions having learnt a great deal about ourselves and other teachers and feeling thoroughly stimulated.

Nava Horovitz, Ramat Gan